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The SESSION of the FACULTIES of ARTS and LAWS and of SCIENCE (including the Law School and the Department of Fine Arts) will BEGIN on OCTOBER 3rd. The Introductory Lecture will be given at 3 p.m. by Prof. E. RAY LANKESTER, M.A. LL.D. F.R.S.

Professors.

F. Althaus, Ph.D.—German.
 Rev. S. Beal, B.A.—Chinese.
 Edward Spencer Beesley, M.A.—Ancient and Modern History.
 Cecil Bendish, M.A.—Sanskrit.
 Rev. T. G. Bonney, D.Sc. F.R.S. F.G.S.—Geology and Mineralogy (James Goldsmith Professorship).
 Rev. A. J. Church, M.A.—Latin.
 T. W. R. Davis, LL.D. Ph.D.—Pali and Buddhist Literature.
 Antonio Farinelli, L.B.—Italian Language and Literature.
 A. A. Fleming, M.A. D.Sc.—Electrical Technology.
 G. C. Foster, B.A. F.R.S.—Physics.
 H. S. Foxwell, M.A.—Political Economy (Newmarch Professorship).
 Alfred Goodwin, M.A.—Greek.
 Charles Graham, D.Sc. F.I.C.—Chemical Technology.
 Alexander Heurt, M.A. LL.B.—Jurisprudence.
 M. J. Hill, M.A.—Mathematics.
 A. H. Keane, B.A.—Hinduism.
 Alex. B. W. Kenney, M.A. D.Sc. F.R.S.—Engineering and Mechanical Technology.
 H. Lallemand, D.Sc. F.R.S.—French Language and Literature.
 E. Ray Lankester, M.A. LL.D. F.R.S.—Zoology and Comparative Anatomy (Jodrell Professorship).
 A. Legros, Fine Arts (Slade Professorship).
 Rev. D. W. Marks, LL.D.—Constitutional Law and History.
 Henry Murray, LL.D.—English Language and Literature.
 A. F. Murison, M.A.—Roman Law.
 Earl Pearson, M.A. LL.B.—Applied Mathematics.
 J. F. Postgate, M.A.—Comparative Philology.
 W. Ramsay, Ph.D. F.R.S.—Chemistry.
 Charles Rich, Ph.D.—Arabic and Persian.
 G. Cronin Robinson, M.A.—Philosophy of Mind and Logic (Grote Professorship).
 E. A. Schäfer, F.R.S.—Physiology (Jodrell Professorship).
 T. R. Scott, M.A. LL.D.—Constitutional Law and History.
 T. Roger Smith, F.R.I.B.A.—Architecture.
 L. F. Vernon Harcourt, M.A. M.Inst.C.E.—Civil Engineering and Surveying.
 F. W. Oliver, B.A. D.Sc. (Jodrell)—Botany.
 Vacant.—Archæology (Kates Professorship).

Scholarships, &c., of the value of 2,000 may be awarded annually; among these are included Three Andrews Entrance Prizes, of the value of 50 each, the examination for which begins on September 27th. The regulations as to these, and any further information as to Classes, Prizes, &c., may be obtained from the SECRETARY.

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A Handbook for application.

THE MIDDLESEX HOSPITAL MEDICAL SCHOOL.

The WINTER SESSION, 1888-89, will commence on MONDAY, October 1st, when the Prizes will be distributed by Sir ARTHUR T. WATSON, Bart., G.C., and an Introductory Address will be delivered by W. FOSTER, Esq., M.A. F.R.S.

TWO ENTRANCE SCHOLARSHIPS (value 100l. and 60l.) will be Open for Competition on September 27th and 28th.

The School Buildings have been recently enlarged, comprising new Theatre, Library, Physiological Laboratory, Materia Medica Museum, Students' Room, and Luncheon Room.

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The WINTER SESSION of 1888-89 will commence on October 1st, when an Introductory Address will be delivered by Dr. CULLING-WORTH, at 3 p.m.

TWO ENTRANCE SCIENCE SCHOLARSHIPS of 125 Guineas and 60l. respectively, open to all first-year Students, will be offered for competition. The examination will be held on the 26th, 27th, and 28th of September, and the subjects will be Chemistry and Physics, with either Botany or Zoology, at the option of Candidates.

Special Classes are held throughout the year for the "Preliminary Scientific" and "Intermediate M.B." Examinations of the University of London.

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Prospectures and all particulars may be obtained from the Medical Secretary, Mr. GEORGE KENDLE, B. NETTLESHIP, Dean.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.

The WINTER SESSION will commence on OCTOBER 1st, with an Introductory Address by Dr. WALLEY.

TWO SCHOLARSHIPS of 100 Guineas each, and FIVE of 50 Guineas each, in NATURAL SCIENCE, will be offered for competition on September 27th and 28th.

The School buildings, to which large additions were made in 1883, especially as regards the Laboratories for the teaching of Physiology and Chemistry, have been further enlarged by the addition of a wing containing a new Library, Pathological Laboratory, with arrangements for Bacteriological Research. In the Students' Club a Larger Dining Hall and Reading Room have been added.

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The Hospital contains 281 beds, is situated in one of the most pleasant districts of London, and is in direct communication by rail with all parts of the metropolis.

In addition to the Clinical Instruction and Lectures given in the Wards daily, distinct Clinical Lectures will be given on Fridays throughout the academic year, at 4 p.m.

There are Seven Resident Medical Appointments in the Hospital open to Pupils without additional fee or expense of any kind.

For Prospectures and further information apply from 10 till 4 to the Medical Secretary, W. L. DEXTER, M.D., at the School; or to

GEORGE P. FIELD, Dean.

SIDNEY PHILLIPS, M.D., Sub-Dean.

GUYS' HOSPITAL MEDICAL SCHOOL.

OPEN SCHOLARSHIPS.

A Scholarship of the value of 125 Guineas will be offered for open competition on WEDNESDAY, September 26th. Subjects of Examination—Classics, Mathematics, and Modern Languages.
 A second Scholarship, also of the value of 125 Guineas, will be offered for open competition on the same day. Subjects for Examination—Inorganic Chemistry, Physics, Botany, and Zoology.
 For further particulars apply to the Dean, Guy's Hospital, S.E.

WESTMINSTER HOSPITAL MEDICAL SCHOOL, Caxton-street, S.W.

The SESSION COMMENCES OCTOBER 1st. Introductory Address by Mr. C. STONHAM, at 4 p.m., followed by the Distribution of Prizes by W. T. Thelston Dyer, Esq., F.R.S. C.M.G.

PRIZES.—Entrance Scholarships, value 100l., 80l., and 40l. on examination. SUBJECTS.—Science Scholarship: Inorganic Chemistry, Experimental Physics, and General Biology. Arts Scholarships: Latin (Cesar de Bello Gallico, Book VII), French or German, Mathematics, Chemistry, and Experimental Physics, on SEPTEMBER 26th and 30th.

The Treasurer's Prize, value 100l. 10s., for First Year's subjects; the President's Prize, value 20l., in Anatomy and Physiology for Second Year's men; Prizes for Clinical Medicine and Surgery of 50l. each; Special Class Prizes; Bird Prize and Medal, 10l.; Chadwick Prize, 20l., &c.

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The WINTER SESSION will commence on MONDAY, October 1st, when an Introductory Address will be delivered by Dr. EWART, at 4 p.m.

The following ENTRANCE SCHOLARSHIPS will be offered for Competition in October:—

1. A SCHOLARSHIP, value 125l., for the sons of medical men who have entered the school as *bona fide* first year students during the current year.

2. TWO SCHOLARSHIPS, each of 50l., open to all students commencing their studies.

3. A SCHOLARSHIP, value 90l., open to all students who have entered the school during the current year, and who have passed the Cambridge 1st M.B. since October, 1887.

4. A SCHOLARSHIP, value 65l., for students who, having been signed up for or previously passed the Oxford 1st M.B. or the Cambridge 2nd M.B., have entered the School during the current year.

The following Exhibitions and Prizes are also open to students:—The William Brown 100l. Exhibition; the William Brown 40l. Exhibition; the Brackenbury Prize in Medicine, value 32l.; the Brackenbury Prize in Surgery, value 32l.; the Pollock Prize in Physiology, value 15l.; the Johnson Prize in Anatomy, value 10l. 10s.; the Treasurer's Prize, value 10l. 10s.; General Proficiency Prizes for first, second, and third year students, of 10l. 10s. each; the Brodie Prize in Surgery; the Acland Prize in Medicine; the Thompson Medal; and Sir Charles Clarke's Prize.

All hospital appointments, including the two House Physicianships and two House Surgeonships, are awarded as the result of competition, and are open to the students without additional expense of any kind.

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LITERATURE

Address to the British Association for the Advancement of Science at Bath, September 5th, 1888. By Sir Frederick Bramwell, F.R.S., President.

SIR FREDERICK BRAMWELL has not pitched his address in too high a key. He has not adopted the lofty philosophical tone which characterized the utterances of some of his predecessors in office. He has not ventured, like some of them, into metaphysical subtleties and trodden on the dangerous borderland of theology. He has not dealt much with professional technicalities, nor presented a formidable array of statistics. He has adopted a style of easy banter in which one can hardly distinguish jest from earnest—a style eminently fitted to arrest the attention of that large portion of his audience who are only votaries of science for one week.

The address is devoted to two subjects, one relating to applied science itself, the other to the men by whom the application is made; and the lesson which it most strongly enforces is the necessity of attending to the very smallest matters. One is involuntarily reminded, in some parts of it, of the gradual steps by which improvements were effected by the great breeders of stock, not to speak of that still more gradual process to which Darwin attributes the origin of existing species. The scope of the address is set forth in the following introductory remarks:—

"The late Lord Iddesleigh delighted an audience, for a whole evening, by an address on 'Nothing.' Would that I had his talents, and could discourse to you as charmingly as he did to his audience, but I dare not try to talk about 'Nothing.' I do, however, propose, as one of the two sections of my address, to discourse to you on the importance of the 'Next-to-Nothing.' The other section is far removed from this microscopic quantity, as it will embrace the 'Eulogy of the Civil Engineer' and will point out the value to science of his works. I do not intend to follow any system in dealing with these two sections. I shall not even do as Mr. Dick, in 'David Copperfield,' did—have two papers, to one of which it was suggested he should confine his Memorial and to the other his observations as to King Charles's head. The result is, you will find, that the importance of the next-to-nothing, and the laudation of the civil engineer, will be mixed up in the most illogical and haphazard way throughout my address. I will leave

to such of you as are of orderly minds the task of rearranging the subjects as you see fit, but I trust—arrangement or no arrangement—that by the time I have brought my address to a conclusion, I shall have convinced you that there is no man who more thoroughly appreciates the high importance of the 'next-to-nothing' than the civil engineer of the present day, the object of my eulogy this evening. If I may be allowed to express the scheme of this address in modern musical language, I will say that the 'next-to-nothing' 'motive' will commonly usher in the 'praise-song' of the civil engineer, and it seems to me will do this very fitly, for in many cases it is by the patient and discriminating attention paid to the effect of the 'next-to-nothing' that the civil engineer of the present day has achieved some of the labours of which I now wish to speak to you."

After allusions to the presidency of Sir John Hawkshaw at Bristol in 1875, and of Sir William Siemens at Southampton in 1882, comes a discussion of the aid which engineers and other representatives of applied science have rendered to the progress of theoretical knowledge:—

"I am aware it is said Section G does not contribute much to pure science by original research, but that it devotes itself more to the application of science. There may be some foundation for this assertion, but I cannot refrain from the observation that when engineers, such as Siemens, Rankine, Sir William Thomson, Fairbairn, or Armstrong, make a scientific discovery, Section A says it is made, not in the capacity of an engineer, and therefore does not appertain to Section G, but in the capacity of a physicist, and therefore appertains to Section A—an illustration of the danger of a man's filling two positions, of which the composite prince-bishop is the well-known type. But I am not careful to labour this point, or even to dispute that Section G does not do much for original research. I don't agree it is a fact, but, for the purposes of this evening, I will concede it to be so. But what then? This Association is for the 'Advancement of Science'—the advancement, be it remembered; and I wish to point out to you, and I trust I shall succeed in establishing, that for the advancement of science it is absolutely necessary there should be the application of science, and that, therefore, the section which as much as any other (or, to state the fact more truly, which more than any other) in the Association applies science is doing a very large share of the work of advancing science, and is fully entitled to be periodically represented in the presidency of the whole Association. I trust also I shall prove to you that applications of science, and discoveries in pure science, act and react the one upon the other. I hope in this to carry the bulk of my audience with me, although there are some, I know, whose feelings, from a false notion of respect for science, would probably find vent in the 'toast' which one has heard in another place—this 'toast' being attributed to the pure scientist—'Here's to the latest scientific discovery: may it never do any good to anybody!'"

The first illustration is taken from the story of Galileo, Torricelli, and the pump-maker, and is apt as an instance of an important scientific discovery arising out of a practical want; but in the humble part which it assigns to the pump-maker it is not particularly complimentary to the members of Section G.

The next illustration is more effective:—

"Electricity—known in its simplest form to the Greeks by the results arising from the friction on amber, and named therefrom; afterwards produced from glass cylinder machines or from plate machines; and produced a century ago by

the 'Influence' machine—remained, as did the discoveries of Volta and Galvani, the pursuit of but a few, and even the brilliant experiments of Davy did not suffice to give very great impetus to this branch of physical science. Ronalds, in 1823, constructed an electric telegraph. In 1837 the first commercial use was made of the telegraph, and from that time electrical science received an impulse such as it had never before experienced. Further scientific facts were discovered; fresh applications were made of these discoveries. These fresh applications led to renewed vigour in research, and there was the action and reaction of which I have spoken. In the year 1871 the Society of Telegraph Engineers was established. In the year 1861 our own Association had appointed a committee to settle the question of electrical standards of resistance, which committee, with enlarged functions, continued its labours for twenty years, and of this committee I had the honour of being a member. The results of the labours of that committee endure (somewhat modified, it is true), and may be pointed to as one of the evidences of the value of the work done by the British Association. Since Ronalds's time how vast are the advances which have been made in electrical communication of intelligence by land lines, by submarine cables all over the world, and by the telephone! Few will be prepared to deny the statement that pure electrical science has received an enormous impulse, and has been advanced by the commercial application of electricity to the foregoing and to purposes of lighting. Since this latter application scores, I may say hundreds, of acute minds have been devoted to electrical science, stimulated thereto by the possibilities and probabilities of this application."

In estimating the aid which practical applications render to pure science, it must be remembered that as long as the interest in a subject of investigation is confined to the pure scientist, experiments must be upon a small scale, and means of investigation are narrowed by considerations of expense. When the subject acquires commercial importance, everything necessary for the purposes of the experimenter is provided without stint, and not only are his laboratory appliances enlarged, but the practical works which he is called upon to superintend are themselves an experiment on a gigantic scale, often leading of themselves to important revelations which he has only to observe and record. Severe comments are made on the Act of 1882—an Act "which had in its title the facetious statement that it was 'to facilitate Electrical Lighting'":—

"The other day a member of the House of Commons was saying to me: 'I think it is very much to our discredit in England that we should have allowed ourselves to be outrun in the distribution of electric lighting to houses by the inhabitants of the United States and by those of other countries.' Looking upon him as being one of the authors of the 'facetious' Act, I thought it pertinent to quote the case of the French parricide, who, being asked what he has to say in mitigation of punishment, pleads, 'Pity a poor orphan'—the parricide and the legislator being both of them authors of conditions of things which they affect to deplore."

The next point in the address is a noble vindication of engineering science as the poor man's friend:—

"One of the subjects which, as much as (or probably more than) any other, occupies the attention of the engineer, and therefore of Section G, is that of (the so-called) prime movers, and I will say boldly that, since the introduction of printing by the use of movable type, nothing has done so much for civilization as the development of these machines. Let us consider

these prime movers, and first in the comparatively humble function of replacing that labour which might be performed by the muscular exertion of human beings—a function which at one time was looked upon by many kindly but short-sighted men as taking the bread out of the mouth of the labourer (as it was called), and as being therefore undesirable. I remember revisiting my old schoolmaster, and his saying to me, shaking his head: 'So you have gone the way I always feared you would, and are making things of iron and brass to do the work of men's hands.' It must be agreed that all honest and useful labour is honourable, but when that labour can be carried out without the exercise of any intelligence, one cannot help feeling that the result is likely to be intellectually lowering. Thus it is a sorry thing to see unintelligent labour, even although that labour be useful. It is but one remove from unintelligent labour which is not useful, that kind of labour generally appointed (by means of the treadmill or the crank) as a punishment for crime. Consider even the honourable labour (for it is useful and it is honest) of the man who earns his livelihood by turning the handle of a crane, and compare this with the labour of a smith, who, while probably developing more energy by the use of his muscles than is developed by the man turning the crane handle, exercises at the same time the powers of judgment, of eye, and of hand in a manner which I never see without my admiration being excited. I say that the introduction of prime movers as a mere substitute for unintelligent manual labour is in itself a great aid to civilization and to the raising of humanity, by rendering it very difficult, if not impossible, for a human being to obtain a livelihood by unintelligent work—the work of the horse in the mill or of the turnspit."

The last sentence is unpleasantly suggestive of enforced starvation for the unintelligent. We suppose what is meant is that better work will be found for them.

The President now passes on to a field from which human labour is not displaced, because human labour was incompetent to occupy it:—

"But there are prime movers and prime movers—those of small dimensions and employed for purposes where animal power or human power might be substituted, and those which attain ends that by no conceivable possibility could be attained at all by the exertion of muscular power. Compare a galley, a vessel propelled by oars, with the modern Atlantic liner; and first let us assume that prime movers are non-existent and that this vessel is to be propelled galley-fashion. Take her length as some 600 feet, and assume that place be found for as many as 400 oars on each side, each oar worked by three men, or 2,400 men; and allow that six men under these conditions could develop work equal to one horse-power: we should have 400 horse-power. Double the number of men, and we should have 800 horse-power, with 4,800 men at work, and at least the same number in reserve, if the journey is to be carried on continuously. Contrast the puny result thus obtained with the 19,500 horse-power given forth by a large prime mover of the present day, such a power requiring, on the above mode of calculation, 117,000 men at work and 117,000 in reserve; and these to be carried in a vessel less than 600 feet in length. Even if it were possible to carry this number of men in such a vessel, by no conceivable means could their power be utilized so as to impart to it a speed of twenty knots an hour. This illustrates how a prime mover may not only be a mere substitute for muscular work, but may afford the means of attaining an end that could not by any possibility be attained by muscular exertion, no matter what money was expended or what galley-slave suffering was inflicted. Take, again, the case of a railway locomotive. From 400 to 600 horse-power developed in an

implement which, even including its tender, does not occupy an area of more than fifty square yards, and that draws us at sixty miles an hour. Here, again, the prime mover succeeds in doing that which no expenditure of money or of life could enable us to obtain from muscular effort."

The President justly repudiates the limitation put upon the meaning of the phrase "civil engineering" when it is set over against "mechanical engineering":—

"To what and to whom are these meritorious prime movers due? I answer: to the application of science and to the labours of the civil engineer, using that term in its full and proper sense, as embracing all engineering other than military. I am, as you know, a civil engineer, and I desire to laud my profession and to magnify mine office; and I know of no better means of doing this than by quoting to you the definition of 'civil engineering' given in the charter of the Institution of Civil Engineers, namely, that it is 'the art of directing the great sources of power in Nature for the use and convenience of man.' These words are taken from a definition or description of engineering given by one of our earliest scientific writers on the subject, Thomas Tredgold, who commences that description by the words above-quoted, and who, having given various illustrations of the civil engineer's pursuits, introduces this pregnant sentence:—'This is, however, only a brief sketch of the objects of civil engineering; the real extent to which it may be applied is limited only by the progress of science; its scope and utility will be increased with every discovery in philosophy, and its resources with every invention in mechanical or chemical art, since its bounds are unlimited, and equally so must be the researches of its professors.'"

Proceeding with the glorification of his profession, the President exclaims:—

"The art of directing the great sources of power in Nature for the use and convenience of man.' Among all secular pursuits can there be imagined one more vast in its scope, more beneficent, and therefore more honourable, than this? There are those, I know—hundreds, thousands—who say that such pursuits are not to be named as on a par with those of literature; that there is nothing ennobling in them, nothing elevating; that they are of the earth, earthy; are mechanical and are unintellectual; and that even the mere bookworm, who, content with storing his own mind, neither distributes those stores to others nor himself originates, is more worthily occupied than is the civil engineer. I deny this altogether, and, while acknowledging with gratitude that in literature the masterpieces of master minds have afforded, and will afford, instruction, delight, and solace for all generations so long as civilization endures, I say that the pursuits of civil engineering are worthy of occupying the highest intelligence, and that they are elevating and ennobling in their character. Remember the kindly words of Sir Thomas Browne, who said, when condemning the uncharitable conduct of the mere bookworm, 'I make not, therefore, my head a grave, but a treasure of knowledge, and study not for mine own sake only, but for those who study not for themselves.' The engineer of the present day finds that he must not make his 'head a grave,' but that, if he wishes to succeed, he must have, and must exercise, scientific knowledge; and he realizes daily the truth that those who are to come after him must be trained in science, so that they may readily appreciate the full value of each scientific discovery as it is made. Thus the application of science by the engineer not only stimulates those who pursue science, but adds him to their number. Holding, as I have said I do, the view that he who displaces unintelligent labour is doing good to mankind, I claim for the unknown engineer who, in Pontus,

established the first water-wheel of which we have a record, and for the equally unknown engineer who first made use of wind for a motor, the title of pioneers in the raising of the dignity of labour, by compelling the change from the non-intelligent to the intelligent. With respect to these motors—wind and water—we have two proverbs which discredit them: 'Fickle as the wind,' 'Unstable as water.' Something more trustworthy was needed—something that we were sure of having under our hands at all times. As a result, science was applied, and the 'fire' engine as it was first called, the 'steam' engine as it was renamed, a form of 'heat' engine as we now know it to be, was invented."

Then follows a reference to the early history of the steam engine and Watt's improvements. As regards the modern steam engine we are told:—

"Although it is still a very sad confession to have to make that the very best of our steam engines only utilizes about one-sixth of the work which resides (if the term may be used) in the fuel that is consumed, it is, nevertheless, a satisfaction to know that great economical progress has been made, and that the 6 or 7 lb. of fuel per horse-power per hour consumed by the very best engines of Watt's days, when working with the aid of condensation, is now brought down to about one-fourth of this consumption; and this in portable engines, for agricultural purposes, working without condensation—engines of small size, developing only 20 horse-power; in such engines the consumption has been reduced to as little as 1.85 lb. per brake horse-power per hour, equal to 1.65 lb. per indicated horse-power per hour, as was shown by the trials at the Royal Agricultural Society's meeting at Newcastle last year—trials in which I had the pleasure of participating."

Now comes the first instance of a "next-to-nothing":—

"At the Newcastle trials our knowledge as to whether we had the right amount of air for perfect combustion was got by an analysis of the waste gases, taken continuously throughout the whole number of hours' run of each engine, affording, therefore, a fair average. The analysis of any required portion of gases thus obtained was made in a quarter of an hour's time by the aid of the admirable apparatus invented by Mr. Stead, and, on the occasion to which I refer, manipulated by him. In one instance an excess of air had been supplied, causing a percentage of loss of 6.34. In the instance of another engine there was a deficiency of air, resulting in the production of carbonic oxide, involving a loss of 4 per cent. The various percentages of loss, of which each one seems somewhat unimportant, in the aggregate amounted to 28 per cent., and this with one of the best boilers. This is an admirable instance of the need of attention to apparently small things."

Next we have the reiteration of an opinion expressed seven years ago, that the days of the steam engine as a prime mover for small powers are numbered, and that those who attend the centenary of the British Association in 1931 will see the present steam engines placed in museums as things of merely antiquarian interest.

Of engines that are to supersede steam engines the first mentioned is the gas engine:—

"Such engines are also in use in factories, being sometimes driven by the gas obtained from 'culm' and steam, and are giving forth a horse-power for, it is stated, as small a consumption as 1 lb. of fuel per hour."

A sketch of the history of the gas engine is given, in which, among the names mentioned, that of Otto does not appear.

Another engine that threatens to oust

the steam engine is the petroleum vapour engine :—

"Looking at the wonderful petroleum industry, and at the multifarious products which are obtained from the crude material, is it too much to say that there is a future for motor engines worked by the vapour of some of the more highly volatile of these products—true vapour—not a gas, but a condensable body, capable of being worked over and over again? Numbers of such engines, some of as much as four horse-power, made by Mr. Yarrow, are now running, and are apparently giving good results, certainly excellent results as regards the compactness and lightness of the machinery; for boat purposes they possess the great advantage of being rapidly under way. I have seen one go to work within two minutes of the striking of the match to light the burner. Again, as we know, the vapour of this material has been used as a gas in gas engines, the motive power having been obtained by direct combustion."

The President, having now warmed to his work, waxes bold, and says :—

"Having regard to these considerations, was I wrong in predicting that the heat engine of the future will probably be one independent of the vapour of water? And, further, in these days of electrical advancement, is it too much to hope for the direct production of electricity from the combustion of fuel?"

The italics are ours.

Allusion is next made to various methods of supplying power to householders :—

"Water at 700 lb. pressure per inch is a most convenient mode of laying on a large amount of power through comparatively small pipes."

Again :—

"Power is also transmitted by means of compressed air, an agent which, on the score of its ability to ventilate and of its cleanliness, has much to recommend it. On the other hand, it is an agent which, having regard to the probability of the deposition of moisture in the form of 'snow,' requires to be worked with judgment. Again, there is an alternative mode for the conveyance of power by the exhaustion of air—a mode which has been in practical use for over sixty years. We have also the curious system pursued at Schaffhausen, where quick-running ropes are driven by turbines, these being worked by the current of the river Rhine; and at New York, and in other cities of the United States, steam is laid on under the streets, so as to enable domestic steam engines to be worked without the necessity of a boiler, a stoker, or a chimney, the steam affording also means of heating the house when needed. Lastly, there is the system of transmitting power by electricity, to which I have already adverted. I was glad to learn, only the other day, that there was every hope of this power being applied to the working of an important subterranean tramway."

Heat - withdrawing or cold - producing engines are next discussed :—

"We have in these machines daily instances that, if you wish to make a ship's hold cold, you can do it by burning a certain quantity of coals—a paradox, if ever there was one."

Some space is then devoted to advances which have been made in the knowledge and in the manufacture of steel and iron, and especially to the very great changes which result from very small changes in the chemical composition of the material :—

"The one-twentieth part of 1 per cent. of aluminium when added to molten wrought iron will reduce the fusing-point of the whole mass some 500 degrees, and will render it extremely fluid, and thus enable wrought iron (or what are commercially known as 'mitis') castings of the most intricate character to be produced."

The doctrine of the importance of attending to small details of improvement is further illustrated by reference to bicycles and tricycles :—

"The perfection to which these machines have been brought is almost entirely due to strict attention to detail—in the selection of the material of which the machines are made, in the application of pure science (in its strictest sense) to the form and to the proportioning of the parts, and also in the arrangement of these various parts in relation the one to the other. The result is that the greatest possible strength is afforded with only the least possible weight, and that friction in working has been reduced to a minimum."

The next illustration is taken from gunnery. A rifled shot swerves to the right or to the left according to the direction in which it rotates, probably because the air beneath it is a trifle denser than the air above it, and thus gives rise to more friction, so that if the shot is rotating in such a direction that its lower side moves to the left, the shot will swerve to the right.

The address concludes with some instances of the poetical or romantic side of engineering achievement. Building the lighthouse on the submerged rock far from land—bridging the estuary by a lofty structure of span previously deemed unattainable—boring the submarine channel to join nations—solving (as will assuredly be done when the light motor is forthcoming) the problem of aerial propulsion—all these are heroic achievements which appeal to the imagination; and there are other functions of the civil engineer which mark him out as a potent philanthropist, prolonging the lives and preserving the health of his fellow men.

The Sentence: a Drama. By Augusta Webster. (Fisher Unwin.)

In all things "the whirligig of time brings in his revenges." Fate herself, who, after having played such an important part in Greek poetry, was humiliated and dethroned by Shakespeare's drama of *Circumstance*, seems to be again emerging, but under another name.

That heredity is fate is taught by Æschylus and Sophocles, but not more emphatically than it is now taught by our nineteenth century evolutionists of England, France, and Germany, who discourse of "reversion," "pas-en-arrière," or "Rückschlag" as dominating all character. The passenger bird takes across the English Channel the selfsame aerial path which his ancestor took in days when forests waved where now the silver streak glitters, but according to our evolutionists he takes it not more instinctively than a man will follow the course taken by his remote ancestry should circumstances tend to develop any given group of potentialities inherited from the ancestral strain. This being so, has the tragic mischief of the Shakespearean drama become somewhat antiquated? Are we verging on the birth of a new fate-drama based on the new psychology of the evolutionists? For the worker in imaginative literature there can hardly be a more fascinating subject than fate in the form of atavism—a subject which Shakespeare has completely ignored. Even those Elizabethan dramatists who were more in sympathy with the Greek temper than was Shakespeare do not

seem to have perceived the importance of atavism in life, and the consequent value of such a tragic mischief for a play. Prose fictionists have no doubt of late dallied with this subject, it could not be otherwise; the method of their dalliance, however, only shows how entirely nebulous are their views. We should, perhaps, except George Eliot's 'Spanish Gypsy' (which, though written in what was meant to be verse, is properly to be classed under the head of high prose fiction), where the subject of the racial government of the blood is handled with a knowledge, a subtlety of insight, and a poetical, if not a metrical power which she alone among modern novelists could command. Balzac's ingenuities of the inkhorn have plenty of acuteness, but of true knowledge they have nothing. As to Zola, among the many instances of his colossal quackery is his ludicrous scheme of heredity. He really seems to think that family traits are parcelled out between the various members of the family as in the old story-books, one child inheriting one facet of the immediate ancestors' character and one another.

Whether, indeed, any novelist can successfully deal with atavism who has not given attention to Darwin's somewhat disputed theory (or, as he modestly calls it, "hypothesis") of "pangenesis" seems doubtful. As regards man, experience seems to show that all the potentialities of the race or family are latent in each member, and only await circumstances to develop them. And if this is really so—if the seeds of every ancestral vice as of every ancestral virtue are in every man's blood—is it not well that life is so short? How many men have sufficient moral stamina to repel all the attacks which in three score years and ten can be brought by Apollyon Circumstance against the soul? If, as seems to be the case, the germs of all ancestral follies and weaknesses are coursing in every man's veins, ready to blossom into blood-red sin, "call no man virtuous till he is dead" would be a good variation of the wise aphorism about sublunary happiness. And that chapter of history which deals with the Roman Cesars, and especially that sub-chapter which deals with the life of Caligula, might well be taken as the subject of a play having atavism as its terrible motif.

The comparatively good and wise personality of Germanicus was the door through which alone the hideous personalities of Caligula, Agrippina, and Nero could pass into being. With regard to Caligula, what were the circumstances that caused the poison-seeds of previous generations to fructify and develop in him whose reign began so well? Was his decadence the result of that terrible illness which prostrated and nearly killed him, as some historians have surmised? Or was the decadence merely another instance of the effect of earthly omnipotence falling to a man too weak to bear it? No one will deny that the entire question is sufficiently obscure to allow the dramatist in the fine play before us to invent another reason.

It is always difficult to guess what was the root-idea of any work of imagination, but we strongly suspect that in imagining and working out this play Mrs. Webster first conceived the new and startling idea of a

bride being driven to slay her bridegroom at the marriage feast—driven not by hatred, but by love—and then looked round for some maleficent power sufficiently strong and sufficiently cruel to work this tragic mischief, fixing at last upon Caligula. Such a method as this cannot be recommended to any dramatist. No doubt history is like the drama in this, that it cannot be carried on at all save by the old struggle between hero and villain; but to take the heroes and villains of history and dress them up in stage properties till they are no longer recognizable is simply robbing Clio to pay Melpomene a debt that was never due to her. If historic characters are to be used at all in fiction—and we are by no means sure that they ought to be used at all—they should never be manipulated by the dramatist in order to meet the mere exigencies of plot. The dramatist's pictures of historic characters should at least be honestly representative of his own views of those characters, howsoever inadequate or howsoever erroneous those views may be. When we find Kingsley in 'Westward Ho!' representing the parsimonious Queen Elizabeth as the good angel whose patriotism inspired her subjects to do heroic deeds such as have no parallel in the history of the world, we may be vexed at the novelist's unfairness, but we at least feel that he honestly gives us his own views, howsoever we may disagree with them. To use historic characters as mere stage puppets for working out a story is, however, a very different matter. It strikes at the very root of dramatic art, of historic as distinguished from artistic conscience; it leads a dramatist of very great subtlety to make Caligula talk thus about his love of a foster-sister:—

MEMNON. She is very dear to thee. Would she were dearer.

CAIUS. How dearer?

MEMN.

Wife, if it so seemed thee good.

CAI.

That would spoil all. 'Tis a pleasant tenderness.

One comes, in the fire of noon, to, by a rill,
A favourite shelter where the pine scent's fresh,
A spot that's cool and still the thousandth time,
No memories in it but of cool sweet stillness:
My sense of her makes that in my throbbing life.
I am calmer, Memnon, surer of myself,
Because this kindness from the untroubled times,
This link of me to me, can hold within me.
Alter it, lose it? No.

That the love of the foster-brother for his foster-sister is beautifully delineated no one will deny, but then the foster-brother should have been called Bayard or Roland—nay, he should have been called even "Steenie" or "Farmer George," or anybody rather than Caligula. From his childhood this love for the foster-sister had lain in the heart of the foster-brother, a sunny spot of poetry and romance; and the story of the play—the story of his vengeance upon the two guilty lovers who have wronged her—is most powerful and most original, and the reader has, after all, only to forget that one of the chief characters has been christened with a wrong name.

A change in the character of the foster-brother has been caused by the unhappiness and finally the suicide of his foster-sister, who has been wronged by her husband and his paramour. Lælia's husband Stello has become fascinated by the superior attractions of a famous Roman beauty Æonia, and in order to carry on the intrigue

he induces Lælia to visit Æonia at her country house in Baie, where he joins her. The scene in which Æonia breaks to Stello her plan in connexion with this invitation is full of subtle power:—

My Baian villa—
Thou hast heard I bought it—Baie would please Lælia;

And nought so fit to float away her languors
As the soft breezes with the waves' breath in them.
Bring her and the children. I'm your hostess, there:
It cannot be but, in the common life,
Thou and I many a time shall chance together,
Indifferent, unwatched.

STELL. Could this come true?
ÆON. Forth from her kin, none to unbosom her,
Save it were I, and none embittering,
Our winds may lightly drift her mind to our point.

STELL. Æonia! Dare we?

ÆON. What is there to dare?

STELL. She brought to thy house!

ÆON. Where is this I stand?

Is not this Lælia's home?

STELL. Then, there's Æmilia.

She has some doubts; this visit would enhance them.

ÆON. No; for 'twould show her Lælia does not doubt,

Who, bringing thee my guest, becomes our voucher.

STELL. The plan sounds fairly. Best for Lælia's good,

No less than ours. She'd, in a summer's dream,

Slip from the weary present of her tears

To a fair future to awake her in.

Yet—'Tis like treachery.

ÆON. We're past that now.

Thy treachery was when first thy wayward thought,

Not then past check, was 'ware of flight from Lælia,

And yet thou didst not check, didst not shun me;

Mine when I first bade thee not back to Lælia.

What's treachery now? There's none: none possible.

The end that must be must be wrought, since willed.

STELL. Thou dost but reason me to my own desire.

Oh, to be with thy presence filling the air!

To hear thee, see thee, hour by hour, be nigh thee!

ÆON. Pay me with silence: thanks go jarringly.

Mrs. Webster's female characters are

always delineated with a strong and sure

hand. Æonia, the woman who is willing

to dare all for love if she is only sure that

her passion is reciprocated, is one of the

dramatist's most masterly pictures.

The foster-brother Caligula, hearing that

Lælia, Stello, and their children are gone to

the Baian villa, suspects something wrong,

and sets himself to watch the proceedings of

the guilty pair in a way that is more romantic

than imperial. He repairs to Æonia's

garden and becomes the secret witness of

certain scenes there—scenes in which Lælia

has been made acquainted with her husband's

treachery, and is driven to such a

state of despair that she throws herself into

the sea. The actual suicide of Lælia has

been witnessed only by Caius himself, but

on the fishermen and populace seeing her

carried out to sea by the waves, they,

believing that Lælia has been thrown from

the rocks, threaten Stello and Æonia with

bodily harm. Caius comes and saves the

two from the rage of the populace by

declaring that Lælia's death was the result

of an accident—that he saw her trip

and fall from the cliffs. The two lovers

are profuse in their professions of grati-

tude to the emperor, little knowing

that he has only reserved them for a

punishment whose ingenious cruelty has,

perhaps, never been equalled either in

drama or in real life. Stello and Æonia go

to Rome in order to get married. But in

the midst of their festive preparations, on

their marriage day, Caius appears and orders for immediate execution Stello's uncle and best friend, Publius Cœcilius Niger, whose only offence is that he had saved Caius's own life when he lay languishing under his long illness—saved it by pledging his own to the gods! Such an omen as this could only be read in one way—Caius was bent upon some deadly mischief against Stello and his entire house. But why? That is the question which is harrowing them. A very fine touch—indeed, one of the finest in contemporary drama—is that where the taste of calamity brings upon Stello that feeling of dread which is generally called remorse. He now calls to mind for the first time the true nature of the wrongs that have been wrought upon Lælia:—

STELL. And he bequeathed his death for fortunate omen.

But—ah, my sweet, thou hast a valorous heart,

Now, beside thee, warmed with thy words, thy smile,

I once more know we are happy, must be happy—

'Tis our right who love so much: but this strange ill,

So great a grief, so sudden! and then, so strange!

Done in Heaven's name as though Jove's self had struck me!

I am turned weak, and, in my will's despite,

Remember her whom we must not remember.

The fantastically cruel vengeance devised

by Caius now begins to develop. The

opportunity of indulging his awakening and

growing lust of blood, and at the same time

of punishing those who well deserve punish-

ment, is used by Caligula in the following

manner. While Stello is away, accom-

panying his unhappy uncle to the place of

execution in the forlorn hope that even yet

the emperor's sentence may be arrested,

Caius in disguise comes suddenly upon

Æonia, and, after revealing himself to her,

tells her that he possesses the secret of their

wrongdoing and of Lælia's death, and that

he has doomed Stello to die by horrible

tortures and herself to public disgrace in

the streets of Rome. He gives her the

option, however, of saving her lover from

torture and herself from public disgrace by

administering by her own hand poison to

Stello at the marriage feast! He has, in

fact, elaborately planned a new tragic

tableau in which the bride shall be seen murder-

ing the bridegroom at the wedding feast!

The following passage gives this powerful

situation, and also delineates the character

of Caligula as imagined by Mrs. Webster.

No doubt the verse is rugged, and in the

fifty-fifth and fifty-sixth lines of the extract

the construction is very awkward:—

CAI. I saw her leap in the sea.

Listen, Æonia, thou who art my bride,

That girl thy Stello's treachery slew, I loved.

She was a something tender left my heart—

Tender and sacred like a daisy-weed

Some tired old man finds by his mother's tomb,

Who died while he was young enough for daisies.

I have forgotten kindness since she went.

(*Muses*) 'Tis strange—most strange—I could not

marry her:

If I had done it, taken her from Stello—

[*Muses silently.*]

ÆON. I wait thine ending, Caius.

CAI. Ending? Yes!

My ending? True. Lælia was one to love:

Not beautiful and cruel and strong as thou,

Not fit for me, as thou; but perfect sweet—

Therefore I could not wed her. But I loved her.

And Stello's treachery killed her. He's to perish.

ÆON. Why dost thou talk of treachery? And

what proof?

Who says he was my suitor when she died?

Who but thyself in his fresh widowhood
Didst draw his thought to me, then urge our marriage,
And, when we doubted, broke down our delays?

CAI. Make no vain pleadings: Heaven and I know all.

The villain wooed thee, plotted Lælia's death,
And then she knew, and died. I have planned his doom.

ÆON. Then plan mine too: I am the guiltier.
CAI. Softly, my pretty. Thy fault's loveliness—
Such loveliness as lured his fluttering wits—
Shall I not pardon loveliness in my bride?

ÆON. Pardon me nothing, or else pardon him.
That passion thou dost count his crime I shared.

CAI. I'm sure 'twas his beginning. He marked thee,
Ere thou, responsive, him. He perishes.

ÆON. Wilt thou not know? I say then I must perish.

He was my suitor, hast thou said? He was.
I made him bold with answering consent;
I gave him troth for marriage, were he freed.

CAI. Not thou wast bound; he sole. Thou wast not Lælia's.

ÆON. 'Twas I that, reckless, when she stole upon us,
Punished her with the truths she spied to know,
And wrought her jealous panic: I, not Stellio.

CAI. So; was it thus? That's the missed part I knew not.

No matter, for it changes nought I knew.
Æonia, thou as well, with prayers and claims,
Mightst think to win rude Tiber, winding back,
To change the path he has shaped him to his gulf,
As me from my fulfilling. I have willed
Stellio to die: and as for thee.....Well, well.

Good; resolute hands clasped tight, head back, fixed gaze—
Unflinching mute denial—a good pose.

Keep it, my pretty; thou canst listen in it.
I grant to Stellio death in a happy cup,
With thee for minister—no worse. Or else—
'Tis vowed to Lælia's ghost, inviolable—
Or else shall he and thou, Rome's hooted scandal,
Make public answer, branded, both, with her death
And thou with ribald shames coarse tongues shall gleek;

Then infamous you'll part—he to his torture,
The forfeit Rome calls "ancient," killed by whipping;

Thou to thy torture.....ignominious life.
Die with thy jilted spouse, my own betrothed?

No, no: and he'd scarce thank that last devotion,
Seeing he well should know thy pact with me:
Not die, but live, his farewells in thine ear—
That surely would be curses. Live.....and where?

ÆON. Nowhere for long. I'll die.

CAI. No; thou'll be watched.
The where I plan for's Pandataria.

After a struggle very powerfully rendered
Æonia at last consents to murder her lover
in order to save him from a worse fate—
consents to administer poison to him at the
marriage feast. This she does while he is
reclining behind the curtain at the further
end of the banquet hall where some mime
actors have been performing. But the
pitiless purpose of Caligula is as yet only
half achieved. While Stellio is struggling
with death, the emperor comes behind
the curtain and tells the dying man that he
is perishing by poison administered by his
paramour—poison administered by her
because she has suddenly become ambitious
of being Cæsar's wife.

CAI. Lælia is avenged, and by Æonia's self:
She gave thee poison at the wedding feast.
Thou hast some minutes left to curse her in.
Oh, doubt still: bid her swear she gave no drug.

STELL. Æonia, darling, speak though there's no need.

They have taken me from thee, love, and, I being gone,
Would blast thee, helpless, with this monstrous charge;

Dear, answer—not for me—but Cæsar hears;
Bid him protect thine innocence.

CAI. Good! Good! [Laughs boisterously.]

STELL. Æonia?

ÆON. Thou'dst have died by a worse doom.

STELL. 'Tis true? True?

CAI. Prithee, Stellio, yell less sharp,
The company will hear thee; 'tis not seemly.
And I'll not have thee fright my pretty here;
She did it for no spite, but reasonably.

Thou'rt in the way, man, rubbish in her way;
She had need to rid herself to marry me.
Aye, gaze from one to the other, gasp and choke;
Æonia's mine, my pretty one, my pet.

[Strokes Æonia's head and pats her cheek. She shrinks, but stands still.]

Oh, she's so fain to be another Livia!
That's her sweet way of talk. Wish my wife joy.

STELL. (to Æonia). Tell me 'tis false.
[Æonia remains silent and motionless.]

CAI. He needs an answer, chick.....and so do I.
Art thou to be my wife? Say.

ÆON. We agreed it.
Stellio, forgive me. 'Twas for both our sakes;
For if so thy life—

STELL. (breaks in). Oh gods, to have loved her so!
[Æon. kneels, and clings to Stellio. Caius laughs boisterously. A peal of laughter from within is heard.]

CAI. They laugh at table too; but with less cause.
[Stellio throws Æonia from him.]

CAI. Hey! Have a care! Mistake her not for Lælia.

Thou'lt hurt my wife, good Stellio.
ÆON. (to Caius). Monster, peace!

CAI. Wife's tenderness already, chick. That's good.

STELL. (to Æonia). Thou shalt not do it. Die with me, traitress! Die!

[Rushes at her. She struggles in terror. Caius gives Æonia a dagger.]

CAI. Strike! [Æonia stabs Stellio.]

STELL. Oh! Lælia! [Falls motionless.]

CAI. Cleverly struck!
But hast thou killed so quickly? Aye, he's dead.
No more than that? He has passed too easily:
I would have had him taste his dying more.

ÆON. (stands gazing at Stellio). Was it I?

CAI. Stand over him so: Yes, struck to stone.
Dumb grief at gaze.....a very pretty pose:
We'll draw the curtains back on that. (Calls) Ho!

Some one!
Here, fellows, pull the cords.

ÆON. Was it I? Was it I?
[The curtains are drawn back, leaving the banquet hall open again.]

CAI. Come, all of you, come! Another mime! Come quick!

ÆON. Beware!—Stop them!—They'll see it, Caius!

CAI. Come, all!
[Guests, children, actors, musicians, servants, Caius's attendants, &c., all gather round.]

CAI. Now, there's a bridal show! a bleeding bridegroom!

Dead. And he called on Lælia. That was good.
Æonia stabbed him; but she had poisoned him first.

The tableau here presented is certainly as new as it is powerful. Although the verse of the play is somewhat lacking in that rhythmic force which is the life of poetic drama, we need scarcely say that Mrs. Webster has produced here a tragedy of remarkable originality and power.

Alexandre Schanne: Souvenirs de Schanaud. (Paris, Charpentier & Co.)

The Bohemians of the Latin Quarter. (Scènes de la Vie de Bohème.) By Henri Murger. (Vizetelly & Co.)

THERE are, probably, few of our readers who do not know Henry Murger's 'Scènes de la Vie de Bohème,' one of the most delightful descriptions ever written of the early struggles of literary and artistic life. The work first appeared in 1848, and even in those stirring times the adventures of Rodolphe the poet, Marcel the painter, Gustave Colline the philosopher, and Schanaud the musician attracted considerable

attention. The last mentioned of these Bohemians, whose real name is Alexandre Schanne, still survives, and he has lately published a volume in which we learn the *vérité vraie* of the famous *cénacle*, and of many of the amusing anecdotes recorded by its historian.

"Le livre de 'La Vie de Bohème,'" writes M. Schanne, "met en scène quatre personnages principaux: mais il ne fait leur biographie que par à peu près; et s'il donne leur portrait, c'est sans ressemblance garantie, car la main d'un romancier-poète les a transfigurés à plaisir. Je les ai connus vivants. Rodolphe, c'est Murger. Colline est un composé du philosophe Jean Wallon et de Trapadoux dit le 'Géant Vert.' On retrouve dans le peintre Marcel Lazare et Tabar. Schanaud, c'est Alexandre Schanne; c'est moi."

MM. Champfleury, Auguste Vitu, and other writers have given us occasional glimpses of the chief personages of Murger's romance; but after a perusal of the volume before us we are as intimately acquainted with the celebrated Bohemians as if we had been among the *habitues* of the Café Momus, and had been regularly invited to the "réceptions de la Bohème," where Mimi and Musette assisted in doing the honours of the evening.

We learn from M. Schanne that many of the scenes in the 'Vie de Bohème' are not entirely due to the imagination of the romancier-poète, but are the records, slightly "transfigured," of events which absolutely occurred. Every reader of Murger's book must remember the story of the worthy sugar refiner of Nantes, persuaded by Schanaud to sit for his portrait in the artist's ragged dressing-gown, in order that Marcel might appear in a decent coat at a certain soirée given by a "député, protecteur éclairé des arts." Who can forget the artist's anxieties lest Marcel's return should be delayed, and the unauthorized borrowing of the coat be discovered by its owner? But the story, improbable as it appears, is a very slight exaggeration of an adventure which actually occurred to M. Schanne, and is related by him in the chapter headed "La Scène de l'Habit." There is some foundation also for the history of Marcel's *chef-d'œuvre*, which, under the various titles of 'Le Passage de la Mer Rouge,' 'Le Passage du Rubicon,' and 'Le Passage de la Bérésina,' was repeatedly refused at the Salon, from jealousy, as the artist felt sure, of his superior talents. It appears, indeed, that even Schanaud's symphony on 'L'Influence du Bleu dans les Arts,' so often alluded to by Murger, was a genuine composition, written by M. Schanne in allusion to some pleasantry of his friend.

One of the most striking figures in the 'Vie de Bohème' is undoubtedly Rodolphe's friend Mimi, "la fille aux mains pâles," the description of whose death is so indescribably touching, although at the end it is almost too painful to read. Several persons seem to be included in this ideal of Murger's fantasy, and two of them, at least, died of the same complaint as the Mimi of the romance. The individuality of Musette is more distinct, and this "vraie fille de Bohème," as M. Schanne calls her, appears again in one of Champfleury's stories as Mariette, a character which excited the warm admiration of Béranger. Those who wish to learn something of the originals of Phémie Teinturière, of the Père

Médis, of Carolus Barbemuche, and of the other personages who figure in the 'Vie de Bohème,' must read for themselves the 'Souvenirs de Schanard,' and they will be amply repaid for their research:

M. Schanne had often been asked to write some recollections of his early days with Murger; but inexperience as an author and diffidence in his qualifications for the task had hitherto prevented him from complying with the request. In 1859, writes M. Schanne at the end of his 'Souvenirs,'

"Albert de Lasalle me dit pour la première fois, ce qu'il m'a souvent répété depuis, 'Écris tes souvenirs.' Mes souvenirs?.....Je puis donc aujourd'hui répondre à cet ami obstiné, 'Les voici.'"

The English version of 'Scènes de la Vie de Bohème' will be acceptable to those unable to read the story in the original, though they may occasionally be puzzled by a passage such as "The so-called frugal repast did not lack a certain amplitude. Rodolphe, indeed, had spread himself out," which is not a successful rendering of "Ce repas, soi-disant frugal, ne manquait pas d'une certaine tournure. Rodolphe, en effet, s'était mis en frais." And sentences like "Their wardrobe is up to the very top of the spout"; "One day Rodolphe, who had been jugged from some slight choreographic extravagancies..."; "I claim the floor," said Marcel," are not very intelligible even to those who understand French; but the translator's task was far from easy. The etchings, after Montader, which illustrate the work are clever and unconventional, but grace and delicacy of execution are too much sacrificed to an exaggerated assumption of artistic boldness and vigour, which seem to be among the chief aims of modern French etchers. The interesting little memoir of Murger prefixed to the translation appears to be based on M. Schanne's 'Souvenirs,' which we have noticed above.

The Boke of Duke Huon of Bordeaux, done into English by Sir John Bourchier, Lord Berners. Parts II.-IV. Edited by S. L. Lee. (Early English Text Society.)

THE complete text (Parts I.-III.) of the "auncient, honourable, famous and delightful hystorie" of Huon of Bordeaux was ready several months ago. Mr. Lee has now concluded his labours by issuing an appendix (Part IV.), in which he discusses various points regarding Berners and the romance. Mr. Lee's apology for the late appearance of the appendix will be readily accepted. As sub-editor of the 'Dictionary of National Biography,' to which his own contributions are both numerous and valuable, he has scant leisure for work in other directions. The thoroughness which distinguishes his biographical articles was noticeable in the elaborate introduction prefixed to the first part of 'Huon,' and is again seen in the appendix. Whatever may be the subject with which he is dealing, he usually contrives to draw attention to some matters of interest which have escaped previous inquirers. He points out that Lord Berners and his nephew, Sir Francis Bryan, anticipated Sir Thomas North's attempt to introduce the "euphuism" of Guevara to English readers. Between 1534 and 1560 there were no fewer than nine editions of

Berners's 'Golden Boke,' a translation of Guevara's 'Libro Aureo de Marco Aurelio.' North's version, under the title of 'The Dial of Princes,' appeared in 1557. Mr. Lee prints side by side extracts from the two translations, and it plainly appears that North made very full use of Berners's labours. Dr. Landmann was the first to open up this line of investigation; but Mr. Lee has materially supplemented his predecessor's researches. In 1601, about seventy years after its original appearance, a revised edition of 'Huon' was published, and it was stated on the title-page that the "rude English" had been "corrected and amended." Mr. Lee shows that the reviser at first contemplated rewriting the romance in an ornate style, but soon abandoned his attempt and closely followed the original, contenting himself with removing archaic words and phrases. It is interesting to note that many of the words rejected by the reviser were used by Shakespeare and by the Elizabethan poets generally. The reviser substitutes "countenance" for *chere*, "embraced" for *clypped*, "prayer" for *oreson*, "entertained" for *entreated*, &c. It may be inferred that the older words, though still employed by the poets, had fallen out of common use. "A comparison of the two versions," observes Mr. Lee, "shows that, while the structure of the language had changed very slightly, about five per cent. of Lord Berners' vocabulary was judged to be out of date nearly seventy years after his death." One section of the appendix is devoted to a consideration of the magical episodes in the romance. In this portion of his labours the editor has been assisted by Mr. W. A. Clouston, whose notes are full of interest. Some of Huon's marvellous adventures were unquestionably borrowed from the story of 'Sindbad the Sailor.' Huon is wrecked on a magnetic rock of adamant, fights with a griffin (or rather with a whole family of griffins), and is carried on a perilous journey down a subterranean river. Duke Ernst in the popular Bavarian story passes through the same adventures. The existence of the rock of adamant was attested by that voracious traveller Sir John Maundeville. Mr. Clouston remarks that the myth "had been doubtless orally current in Europe long before the date of either 'Duke Ernst' or 'Huon'; and while it may have been brought from the East through the Crusaders, it is perhaps as likely to have been introduced through the Moors of Spain."

In our review of the first part (*Athen.* No. 2899) we gave an outline of the adventures that Huon encountered on his journey from the Court of Charlemagne to Babylon and on his return homewards. He was not allowed to live long in peace at Bordeaux. The Emperor of Germany besieged the town with a vast host of men, and Huon, after performing many feats of extraordinary valour, found himself unable to hold his own against such terrible odds. Esclaramonde, his wife, whom he had brought from Babylon, counsels Huon to seek aid from her brother Salybraunt, king of Aufamie, in the land of the Saracens. Huon falls by night on the keepers of the emperor's herds and flocks, slays all the keepers save one (who escapes to inform the emperor), and succeeds in bringing the

spoil safely within the gates. Then he calls together his friends and bids them remain quietly in the town, "nowe well prouyded of vytayle," until he returns with "such socour that ye shall al be ioyfull thereof." Taking farewell of his wife and daughter, he sets sail for Aufamie. He encounters mighty storms and is driven near a perilous gulf that forms one of the mouths of hell. At the gulf he finds Judas Iscariot floating on a piece of canvas. Judas had once given this canvas to a poor man, and it was restored to him, as a reward for his act of charity, to protect his right side from the wind. For many weeks the ship is borne swiftly in the direction of Rock Adamant. On the rock, which was circled by a forest of masts of wrecked ships, stands a fair castle, with walls and towers of alabaster. The only occupant of the castle is a huge serpent with eyes like burning torches. Huon slays the serpent and discovers beneath the castle a marvellous cellar, "the whiche was as clere as though the sonne in the myddes of the day had enterid in at .x. wyndowes," where dwelt a band of fairies who supply him with the rarest viands. The only way of escape from Rock Adamant is through the air; and Huon, feigning to be dead, contrives to be carried by a griffin to the White Rock of Alexander (so called because Alexander tarried there when he "passyd the desertys of Inde, and went to speke with the trees of the sonne and of the mone"). Being set down in safety, he slays the griffin and her young, bathes in the Fountain of Youth, and eats of the Apples of Youth. From the fountain issued a stream, the bed of which was paved with precious stones that cast a radiance over the whole rock. Following the course of the stream, he spies a fair ship bedecked with gold and ivory; he embarks, unties the chain, and sails through a dark channel. Rocks close over him, and cold gusts of wind sweep through the cavern, thunder rolls, lightning flashes, and his ears are pierced by piteous voices "speking dyuers languages, cursynge the tyme that euer they were borne." After ten days' journey he enters the sea of Persia and lands at Tauris (Tabriz). We have not space to follow him in his subsequent wanderings. He ultimately returns home, is reunited to his wife Esclaramonde, and at the death of Oberon is crowned King of the Fairy in the city of Momur. The adventures of his daughter Clariet are also recorded in the romance. She marries Florence, son of the King of Aragon, and bears a daughter Ide, who has some very strange experiences.

One of the most interesting incidents in the romance is Huon's meeting with Cain on a desolate plain near the Caspian Sea. In the middle of the plain Huon sees, rolling to and fro, an iron-bound tun of oak, with an iron mallet beside it. Within the tun is Cain, imprisoned with serpents and toads. Cain begs Huon to liberate him by breaking the tun with the mallet, and promises that when he is delivered from his torment he will set Huon in Jerusalem, or France, or in whatever part of the world the knight may select. Huon stipulates that Cain shall tell him beforehand how he is to escape from the plain. Then Cain explains that Huon must

go down the mountain, enter a ship wherein sits a fiend, and pretend that he is Cain, escaped from the rolling tun, and intent on destroying Christian men. Having received the information that he wanted, Huon leaves Cain to roll about in the tun.

"'Cayme,' quod Huon, 'god forbode that I shalve delyuer the, syn our lorde god haue set the there | know for trouth thou shalte neuer departe thense without it be by his commaundement | for there shalt thou be euer for me | I had rather be pariyrd then to fordo that thyng that god wyl haue done to punyshe the for the ylls that thou haste done | I knowe well as for the yll that I haue done as in brekinge of my promyse to the, god wyl lyghtly pardone me for it | abyde thou there with thy cursyd synnes | for as by me thou shalte haue none other ayde.'..... 'A, false lyer,' quod Cayme, 'suptlyly thou hast deseyuyd me by thy false wordys and subtylyes | I see well thou shalte go hense and leue me styll in this payne.' 'Sartaynely,' quod Huon, 'that I promysed the was but to begyle the | for as by me thou shalt not come out without he commaunde it that set the here' | 'well, Huon,' quod cayme, 'knowe for sertayne that in all thy lyfe thou were neuer better counseylid, for yf thou haddest delyuerde me out, incontynente I wolde haue strangled the.' 'A, false fende,' quod Huon, 'yet thou hast no repentance of thyne yll that thou hast done | I wyl go my waye, and thou shalt abyde here styll for euer in payne and tormente.'

Prefixed to the second part is a portrait of Lord Berners, from the picture by Holbein in the possession of the Hon. R. Tyrwhitt Wilson. Berners is represented in the robes of the Chancellor of the Exchequer, holding in his hand a lemon as a preservative against a plague, to which he was frequently exposed when sitting in the Exchequer Court.

NOVELS OF THE WEEK.

Maiwa's Revenge; or, the War of the Little Hand. By H. Rider Haggard. (Longmans & Co.)

The Man with a Shadow. By G. Manville Fenn. 3 vols. (Ward & Downey.)

A Dangerous Experiment. By Lady Duffus Hardy. 3 vols. (White & Co.)

Spring Days. By George Moore. (Vizetelly & Co.)

The Last Hurdle: a Story of Sporting and Courting. By Frank Hudson. (Ward & Downey.)

If Mr. Rider Haggard's admirers are not tired of Allan Quatermain nor irritated by his resuscitation after an affecting death they will find a good deal to attract them in 'Maiwa's Revenge.' The tale is short, being the record of a sporting adventure and what grew out of it; and it contains no element of the supernatural, impossible, or unreal, though we are not sure that this will be regarded as a merit by the more enthusiastic of Mr. Rider Haggard's devotees. We have said that there is nothing impossible in it, but we should like to see the man who could shoot three woodcocks in flight at the same moment as Allan Quatermain does at the outset, and for all we know the destruction of the three elephants may be equally incredible. At any rate Capt. Good, who seems to be no mean judge of the miraculous, declines to believe it. However, both miracles are admirably narrated, as is also the story of African warfare which gives the book its title. The story is slight, and we will not spoil the reader's interest by telling it. It

must suffice to say that its incidents are as exciting as the similar passages in 'King Solomon's Mines' and 'Allan Quatermain,' and that the horrible lion trap in which the chief Wambe tortures his victims is in its way as gruesome as the hot-pot of 'She' or the death of Gagool. Whether the story is true to the real circumstances of African native life is a question which the critic is fortunately not called upon to decide. Mr. Rider Haggard's readers are content to take his African pictures on trust for the sake of the vivid and lifelike colours with which they are painted.

No man can be always at his best, and Mr. Manville Fenn would probably claim to have done better work in his time than 'The Man with a Shadow.' The average novel-reader will probably be sorry to hear that there is a young surgeon in this story, with a scientific theory on the subject of "death by shock." This he considers to be "a blot upon the science of the present day" which ought not to be tolerated; and he does his best to prove that there is no necessity at all for a man to die in that particular way. In the same parish with the doctor is a country curate, of the jocular muscular Christian type, whose two sisters live with him—Mary the good and gentle, and Leo the flighty and violent. In addition to these there are the squire and his brother, who give the curate and his sisters a good deal of trouble. With these and other characters Mr. Fenn gets along at a fine rate, and fills nearly three volumes with brawls, crimes, and scientific experiments. The three volumes might have been expanded into a dozen; but the author suddenly remembers that he is subject to laws of time and space, and he has to crowd half the action of his story into the last fifty pages. Few of the characters are natural or simple; but it must be confessed that Mr. Fenn rarely allows himself to flag.

Lady Hardy's "experiment" is not very successful. By what process of "atavism," to use a cant term, such a jewel as "Say" is evolved from the gutter we leave philosophers to discuss—in common life she is a *lulus naturæ*. Being what she is, she is sadly thrown away on such an ordinary churl as the baronet. But it is not his utter commonplace selfishness that spoils the book. It is the absence of a single sympathetic character, if we except that good woman Mrs. More, who is also commonplace. The book is not relieved by any great charm of style.

Mr. George Moore has unfortunately made the rights of art a personal question, and the argument—on his side, at all events—has descended to a quarrel. He has held firmly by "the inalienable right of the artist to write as it pleased him," and has been disappointed. To put the matter bluntly, he has stuck to realism, and is angry because he has found that it does not pay. The position he has taken up is unfortunate for himself, for art, and for his readers. He is a very capable writer, with a keen power of observation and a peculiar gift of putting individuality into his characters, and if he could cultivate a serener temper, and would give up dabbling in mud, it would appear that his realism is in truth not so bad as he would have us believe. He might have cut out half a dozen passages which disfigure his

novel 'Spring Days,' and there would have been left a study not entirely such as would have pleased what he calls the "artificial, vicious, and decadent society" in which we live, but one which would have been considerably less offensive to its tastes. In 'Spring Days' Mr. Moore describes the relations of a young man who is heir to a peerage with an entirely vulgar and rather rich middle-class family and with a barmaid, and it must be freely allowed that he has dissected a certain variety of the human animal with a skilful and unflinching hand. But the same limitation of his powers which has been noticeable in his other books is still obvious: he has no humour. It is his boast that he has scorned all facile success, and has walked, to the best of his strength, in the way of art; but he might do well to consider whether the most rigid realism will ever make up for the want of the novelist's greatest gift.

Mr. Hudson's story fairly fulfils the promise of its title. It deals with matters of the turf in some of their less objectionable aspects, and the "courting" plays a large part in the lively dialogue throughout the volume. The scene is pitched in Ireland, and the author makes no secret of his admiration for the Irish character and Irish humour. If he has not drawn from the life and on the spot, which is most probable, he has studied from good models. 'The Last Hurdle,' having these merits, is a racy and readable book. One of the heroes is a famous rider, and so is the villain-in-chief. These two, with their horses, provide most of the sporting incidents and a good deal of the courting; but there is no lack of subsidiary character and incident.

LATIN GRAMMARS.

The Eton Latin Grammar for Use in the Higher Forms. By Francis Hay Rawlins, M.A., and William Ralph Inge, M.A. (Murray.)

The Revised Latin Primer. By Benjamin Hall Kennedy, D.D. (Longmans & Co.)

The Shorter Latin Primer. (Same author and publishers.)

THE 'Eton Grammar,' which Dr. Warre quaintly calls "Part II," is intended to be not only suitable for school use, but for students and scholars generally. It seems, in fact, designed to occupy a middle place between a "primer" and a large, exhaustive Latin grammar. Now two good classical scholars, with the 'Public School Primer,' Dr. Kennedy's large grammar, and Mr. Roby's work to draw upon, ought, if fairly well versed in scientific etymology, to find the compilation of a good book of the kind indicated no impossible task. It is, therefore, surprising that Messrs. Rawlins and Inge should not have succeeded in producing a more satisfactory work than the volume before us. Perhaps, under the impression that such an undertaking is easier than it really is, they have not bestowed sufficient care and judgment on selection, arrangement, and exposition. We shall call attention to several instances of carelessness which almost justify such a suspicion. On p. 309 the subjunctive in "esto; fuerit si ita vis" is called the "subjunctive of concession," and classed with instances in which the insertion of a concessive particle would not alter the sense. On p. 196 we find the slipshod phrase "an action in course of happening." We have examples of interjections which express various phases of feeling, but the comprehensive interjection "O" is omitted. We are told that "the verb" is omitted in the phrases "Pro deum fidem!" "Me miserum!" "O urbem venalem!" What

verb? Our editors seem to think it is a finite verb; but as we are not told that a verb is omitted in "Mene incepto desistere victam," there arises a fear lest the missing verb might be an infinitive. To our readers we leave the question whether any verb at all is omitted. If *sere* is "perhaps vocative of a Verbal Noun stem in -o," why may not the so-called "link-vowel" be due to a case or stem of a verbal noun? It is likely to puzzle boys to be told that in "*carnem pluit*" they have "an accusative of kindred meaning with the verb," and it misleads them to say the same of "*Mille fugit refugitque vias*." "*Domitor illa [sic] exercitus*" may be due to the printer, as also "*-mi, -li*" for "*-ni, -li*." On p. 52 we are told that the stem vowel of the -i declension disappears "universally if -ti is preceded by *l, n, ē, ō*," in spite of the exceptions *sementis* and *sentis*. Among the examples of -i stems *civitas* (or a similar substantive) and *nostras* ought to have been given. It is not easy to see what is meant by the "scale A, O, U, E, I," nor by *o* and *e* being cognate. Of the "Exceptional Masculines" in -ion, the commonest, *centurio*, is omitted. The most curious blunder, perhaps, in the whole work is to be found on p. 12, where *inferia* figures as a derivative of the root *FER*—"bear." The design of the work, however, presents some commendable features, notably the avoidance of technical terms, the attention paid to the history of forms, and the attempt, even if not always quite happy, to get at the history of syntactical constructions. We should not be surprised to see this somewhat crude essay converted by careful revision into a very valuable grammar.

Dr. Kennedy has yielded to the wishes of the grammar teachers of the new school as much as can reasonably be expected, and it is to be hoped the result of his labours will be to establish the 'Revised Latin Primer' (with the 'Shorter Primer' for beginners) as the common grammar for public schools for all boys up to the Fifth Form. The translation into English of the examples in the syntax may be selected as one of the many valuable characteristics which recommend this judicious and scholarly volume for universal use.

OUR LIBRARY TABLE.

ONE of the most entertaining, though least trustworthy, of recent books is *Random Recollections of Courts and Society*, by a Cosmopolitan, published by Messrs. Ward & Downey. The constant use of "Varsovie" for *Warsaw*, the use of "hebdominal" for *weekly*, of "Aoste" for *Aosta*, and of "arrestations" for *arrests*, as well as the presence in the book of such phrases as, "Victor Emmanuel in uniform, on horseback—he was a magnificent rider—electrified the soldiers; never was the effect he produced more flagrant than when....." show that the book is a translation, and a bad translation, from the French, but it is decidedly amusing. Though originally written in French it cannot be by a Frenchman, as it contains serious blunders in French names. There are also mistakes in Italian, German, and Russian in the quotations, as well as in French. The author is careless, almost by habit: he confuses M. de Mertens with the family of Martens; he goes out of his way to say that Tagliani died in London, whereas she died at a château at Marseilles; he makes a whole series of blunders about the Empress Charlotte of Mexico; he three times calls Marguerite Bellanger "Marie," though he also calls her Margot, which is short for Marguerite; but, while it is easy to laugh at him, he triumphs over us when he forces us to declare his book readable, which is probably all he cares for. The volume contains some extraordinary English, such as "put into Coventry" for *sent to Coventry*; and, at p. 155, a terrible blunder caused by printing "queen" for *king*. The author is not squeamish about libels upon living ladies.

WE have received from Messrs. Stevens & Sons *A Popular Summary of the Law relating to Local Government, forming a Complete Guide to the New Act of 1888*, by Mr. G. F. Chambers, which we are not able to praise. It seems to us far more difficult than the recent Act itself, and in the two points on which we have tested it the summary is misleading. Under "Medical Officer of Health" the index does not mention the metropolitan clause. Paragraph 305 is a fair example of the evils of a "popular summary." It tells us that "if the London County Council borrows, it must do so in accordance with the Acts relating to the Metropolitan Board of Works, but, save as aforesaid, Part IV. of the Act (Finance) applies to the London County Council." Now this is not what the Act says. The Act says: "If the London County Council borrows for the purposes of this Act....." The omission of the words which alone present difficulty makes the summary simple, no doubt; but when we remember that the Metropolitan Board borrows immense sums for the use of vestries, guardians, library commissioners, &c., under powers conveyed in annual Acts, we see that the words "for the purposes of this Act" may have much importance. Mr. Chambers cannot be blamed for these faults, which are certain to occur in a summary, for no summary of a complicated Act can possibly be accurate.

MR. WEALE has sent us two numbers of the valuable periodical he has started under the title of the *Ecclesiologist*. It shows his learning, industry, and devotion to his favourite subjects, and we trust he may be able to secure for it a permanent footing. He certainly deserves success.

WE have received from MM. Charavay *Lettres Autographes composant la Collection de M. Alfred Bovet*, in two volumes, a magnificent collection of the autographs of distinguished personages of all nations, though naturally it is most rich in those of Frenchmen and Frenchwomen of mark. It is impossible to speak too highly of this *édition de luxe*. The publishers deserve to reap the advantage of the liberality with which they have produced and mounted this unique collection.

WE have on our table *The Autobiography of Edward, Lord Herbert of Chesham*, edited by W. H. Dicks (Scott),—*Tourist's Guide to the Scottish Highlands* (Perth, Leslie),—*St. Asaph*, by the Ven. D. R. Thomas (S.P.C.K.),—*The Coucher Book of Furness Abbey*, edited by the Rev. J. C. Atkinson, Part III. (Manchester, Chetham Society),—*A Manual of the Constitutional History of Canada*, by J. G. Bourinot (Montreal, Dawson),—*England's Work in India*, by Sir William W. Hunter (Madras, Christian Vernacular Education Society),—*Stray Chapters in Literature, Folk-lore, and Archaeology*, by W. E. A. Axon (J. Heywood),—*Rudiments of the Hebrew Grammar*, translated by H. Gabriels (Freiburg in Breisgau, Herder),—*Latin Accidence and Exercises*, by W. Welsh and C. G. Duffield (Macmillan),—*The Satires and Epistles of Horace*, edited by J. B. Greenough (Trübner),—*Chemical Problems*, by J. G. Grabfield and P. S. Burns (Boston, U.S., Heath),—*Dressmaking Lessons*, by Myra, Part II. (Myra & Son),—*Curb and Snaffle*, by Sir Randal H. Roberts, Bart. (White),—"*Down with England!*" translated from the French (Chapman & Hall),—*The Abbey Murder*, by J. Hatton (Spencer Blackett),—*Mr. Bazalgette's Agent*, by L. Merrick (Routledge),—*The Chaplain's Secret*, by Léon de Tineau (Vizetelly),—*A Miscellany, containing Richard of Bury's Philobiblon*, &c., edited by H. Morley (Routledge),—*Friendly Words*, by A. Lyster (S.P.C.K.),—*An Utopian Dream*, by Anna Swanwick (Kegan Paul),—*Monsieur Garrard's Title*, by B. Jackson (Kegan Paul),—*The Fight for the Drama at Oxford*, by the Hon. and Rev. J. G. Adderley (Simpkin),—*Thoughts for my Boys*, translated from the Writings of Charles Ste. Foi by H.

Packer (S.P.C.K.),—*Essays on Various Subjects*, by his Eminence Cardinal Wiseman (Baker),—*Boileau: Charles Perrault*, by E. Deschanel (Paris, Lévy),—*Grammaire Latine Élémentaire*, by M. Bréal and L. Person (Paris, Hachette),—*Premiers Secours aux Blessés et aux Malades*, by E. de Friedberg (Paris, Hachette),—*Due Amori*, by G. Ardizzone (Palermo, 'Giornale di Sicilia' Office),—*Nordisk Mythologi*, by R. B. Anderson, Parts I. to VI. (Christiania, Cammermeyer),—*Della Compilazione dei Cataloghi per Biblioteche*, by C. C. Jewett (Florence, Sansoni),—*Les Russes dans l'Asie Centrale*, by E. Boulanger (Hachette),—*Udsigt over den Norske Historie*, by J. E. Sars, Part III. (Christiania, Cammermeyer),—*L'Islande et l'Archipel des Féroer*, by Dr. H. Labonne (Paris, Hachette),—*Among New Editions we have Lectures on Art*, by John Ruskin, LL.D. (Orpington, Allen),—*Méthode Nouvelle de Vocabularisation*, by E. B. de Beaumont (Dulau),—*A New Practical and Easy Method of learning the Russian Language*, by F. Alexandrow (Thimm),—*Outlines of the History of Ethics for English Readers*, by H. Sidgwick (Macmillan),—*London Water Supply*, by the late Col. Sir F. Bolton, revised by P. A. Scratchley (Clowes),—*The Merchant's Clerk*, by J. Pearce (Wilson),—*Nature and the Bible*, by J. Davis (Houlston),—*Cædmon's Exodus and Daniel*, edited from Grein by T. W. Hunt (Trübner),—*All or Nothing*, by Mrs. Cashel Hoey (Spencer Blackett),—*The Secret of the Sands*, by H. Collingwood (Griffith & Farran),—*A York and Lancaster Rose*, by Annie Keary (Macmillan),—*Sylvia Arden*, by O. Crawford (Kegan Paul),—*John Bull's Army*, by Hector France (Whittaker & Co.),—*The Princess Casanovissa*, by H. James (Macmillan),—*Jacobi's Wife*, by A. Sergeant (Spencer Blackett),—*Southern Songs*, by D. C. F. Moodie (Cape Town, Juta).

LIST OF NEW BOOKS.

ENGLISH.

Law.

Glen's (A. and R. C.) *Handbook to the Local Government Act, 1888*, cr. 8vo. 4/6 cl.
Stephen (H.) and Miller's (H. E.) *The County Council Compendium*, 8vo. 2/1 cl.

Fine Art.

Book of Old Ballads, illustrated, folio, 2/1 cl.
Caldecott's (R.) *Gleanings from the 'Graphic'*, folio, 6/6 bds.
Dorât's (C. J.) *The Kisses (Les Baisers)*, preceded by The Month of May, illustrated, 2/1 cl.
Keats's (J.) *Lamia*, illustrated, 2/1 cl.

Poetry.

Burns's (R.) *Poetical Works*, cr. 8vo. 2/6 cl.
Scott's (Sir W.) *Poetical Works*, cr. 8vo. 2/6 cl.

History and Biography.

Adams's (W. H. D.) *The Makers of British India*, illus. 4/6 cl.
Aschrott's (Dr. F. F.) *The English Poor-Law System, Past and Present*, trans. by H. P. Thomas, 8vo. 10/6 cl.
Bourne's (H. R. Fox) *The Story of our Colonies*, cr. 8vo. 4/6 cl.
Kean (Edmund), *Life and Adventures of, 1787-1833*, by J. F. Molloy, 2 vols. cr. 8vo. 2/1 cl.
Rogers's (J. E. T.) *Holland*, cr. 8vo. 5/1 cl. (Story of Nations.)

Philology.

Esclançon's (A.) *Third French Course*, 12mo. 3/1 cl.

Science.

Heath's (R. S.) *Elementary Treatise on Geometrical Optics*, cr. 8vo. 5/1 cl.
Matter's (Count C.) *Electro-Homœopathic Medicine*, translated by R. M. Theobald, 8vo. 10/6 cl.
Sherborn's (C. D.) *Bibliography of the Foraminifera, Recent and Fossil, 1565-1888*, 8vo. 5/1 cl.
Smith's (C.) *Solutions of the Examples in an Elementary Treatise on Conic Sections*, cr. 8vo. 10/6 cl.

General Literature.

Æsop's *Fables for Little Readers*, told by Mrs. A. Brookfield, sm. 4to. 3/6 cl.
Balzac's (H. de) *The Magic Skin*, cr. 8vo. 3/6 cl.
Bates's (F. B.) *Between the Lights, Thoughts for the Quiet Hour*, cr. 8vo. 5/1 cl.
Bright's (T.) *Pole Plantations and Underwoods*, cr. 8vo. 3/6 cl.
Dalziel's (H.) *The Collie*, illustrated, 2/1 cl.
Dalziel's (H.) *The St. Bernard*, illustrated, 2/6 cl.
Green's (E. E.) *Two Enthusiasts*, cr. 8vo. 5/1 cl.
Hays's (H.) *Her Loving Heart*, cr. 8vo. 3/6 cl.
Hindered and Helped, a Story for Boys, cr. 8vo. 2/1 cl.
Hope's (A. R.) *Romance of the Mountains*, illus. cr. 8vo. 3/6 cl.
Hutchinson's (Major H. D.) *Field Fortification*, cr. 8vo. 4/1 cl.
Jackson's (L. D.) *The Bulbul and the Black Snake*, 2 vols. cr. 8vo. 2/1 cl.
Kenney's (M. E.) *Mrs. Morse's Girls*, cr. 8vo. 3/6 cl.
Millington's (T. S.) *The Latchkey, or Too Many by Half*, cr. 8vo. 2/1 cl.
Perelæ's (T. H.) *Baboe Dalima, or the Opium Fiend*, translated by Rev. E. J. Venning, cr. 8vo. 7/6 cl.
Reid's (T. W.) *Gladys Fane*, cheap edition, 12mo. 2/1 cl.
Taylor's (L.) *Marching Orders*, cr. 8vo. 2/6 cl.
Trevelyan's (M.) *Brave Little Women*, illus. cr. 8vo. 2/6 cl.
Wood's (H. F.) *The Passenger from Scotland Yard*, 12mo. 2/1 cl.

FOREIGN.

Law.

Janet (V.): De la Protection des Œuvres de la Pensée, Créations Littéraires, 10fr.

Philology.

Commentationes Philologæ quibus O. Ribbeckio Congratulantiur Discipuli, 12m.
Corpus Glossariorum Latinorum (Loewe), ed. G. Goetz, 20m.
Hecht (Max): Die Griechische Bedeutungslehre, 4m. 40.
Hess (Jean Jacques): Der Demotische Roman v. Stne Ha-m-us, 14m.
Plutarchi Chæronensis Moralia, rec. G. N. Bernardakis, Vol. 1, 3m.
Viereck (P.): Sermo Græcicus quo S.P.Q.R. usi Sunt, 5m.

Science.

Hanot (V.) et Gilbert (A.): Études sur les Maladies du Foie, 25fr.

General Literature.

Hettinger (F.): Dante's Geistesgang, 2m. 25.
Laurie (A.): Les Naufrages de l'Espace, 3fr.

FACTS ABOUT JUNIUS AND FRANCIS.

III.

IN Mr. Leslie Stephen's contribution to the *Historical Review*, to which I referred at the outset of the first of these articles, the evidence from handwriting is pronounced to be most important when identifying Junius with Francis. With that evidence I have dealt, and I have shown that it is not conclusive. If it be true, as I maintain, that the handwriting of the Junian manuscripts is a natural one, then arguments based upon the assumption that it is "a feigned hand" fall to the ground; and I may repeat it has never been proved that the handwriting is feigned.

Till the initial difficulty as regards the handwriting is overcome, there is but little use in arguing as to whether certain letters were written by Junius or Francis, yet Mr. Leslie Stephen enters into an argument of this kind in the article referred to. Briefly stated the argument amounts to this: Francis reported, or rather takes credit for reporting, certain speeches by Lord Chatham; Junius makes use of passages in those speeches of which it is supposed that he could not have been cognizant unless he had heard or reported them; therefore Francis may have written the Letters signed Junius.

The late Mr. Merivale dealt with the same topic in the *Fortnightly Review* for March, 1868, and there contended that because Francis, writing to Calcraft on the 1st of December, 1770, used phrases closely resembling those which appear in Junius's Letter to Lord Mansfield dated the 14th of November, 1770, therefore the writer of the one letter must have been the writer of the other. If the dates had been reversed the case would have assumed a different aspect. It is quite true that many phrases in the pamphlets and speeches of Francis can be matched with corresponding ones in Junius's Letters. Mr. W. J. Smith, in his long introduction to the third volume of 'The Grenville Papers,' gives a few striking examples of this. Junius wrote in 1769: "And laws you know are intended to guard against what men may do, not to trust to what they will do." Sixteen years afterwards Francis said in a speech: "But laws are made to guard against what men may do, not to trust to what they will do." In 1769 Junius quoted the following words of Sir Richard Steele: "We are governed by a set of drivellers, whose folly takes away all dignity from distress, and makes even calamity ridiculous." Upwards of forty years later Francis wrote: "Such authors of such ruin take away all dignity from distress, and make calamity ridiculous." Junius wrote: "It was on a consideration of this kind of character that a great poet says with a singular emphasis, 'Beware the fury of a patient man.'" Nearly fifty years afterwards Francis wrote in a pamphlet on Reform: "Agreed. Then look to the proverb for instruction before it be too late. 'Beware the fury of a patient man.'" The discovery of phrases in the writings and speeches of Francis corresponding with phrases in the Letters signed Junius is held to prove that Francis wrote these Letters. Is it not a more natural conclusion that he was so careful a

student of the Letters as to imitate and reproduce some of the words and phrases in them? When Mr. Sner heard the Beefeater in the 'Critic' repeat the line, "Perdition catch my soul, but I do love thee," he did not give Mr. Puff the credit of having written 'Othello'; and Mr. Sner was quite right.

The assumed coincidence between certain writings of Junius and Francis which has impressed Mr. Leslie Stephen had its origin in the following passage, written by Francis at p. 298 of the fifth volume of Belsham's 'History of Great Britain': "I wrote this speech for Lord Mansfield as well as all those of Lord Chatham on the Middlesex Election." This passage was first quoted by the late Mr. Dilke at p. 113 of the second volume of his 'Papers of a Critic.' I confess my inability to take it seriously. When a man appears at the gateway to Windsor Castle and announces to the sentry that he is the King of England, such a man is not reasoned with, but he is removed to another place. Now, when Francis states that he "wrote a speech for Lord Mansfield," he states what is simply incredible. If Francis be Junius then the statement is, if that be possible, more incredible still, and must be ranked in the same category as that of the utterance of the lunatic who proclaims that he is King of England. Those who maintain that Francis was Junius ought to see as clearly as other people the utter absurdity of a claim on his part to have written a speech for Lord Mansfield.

In the preface to the authentic edition of the Letters there is a foot-note at p. xviii: "The following quotation from a speech delivered by Lord Chatham on the Eleventh of December, 1770, is taken with exactness." This phrase means that the quotation was correctly reported, the phrase being both technical and clear. I may add that this foot-note is held by some partisans of Francis to supply evidence that Francis was Junius. It agrees on the whole, but not literally, with a passage in a letter signed "Phalaris" which appeared in the *Public Advertiser* for the 17th of December, 1770. Mr. Leslie Stephen thinks that Francis may have been the author of this letter, and he asks whether the name "Phalaris" was not "possibly suggested as a kind of Greek equivalent to Francis." It would be quite as hard a task as penetrating the secret of Junius to settle why the correspondents of the *Public Advertiser* adopted names borrowed from notable men in the olden days of Greece or Rome. But it seems to me that there is a greater propriety in associating the name of "Phalaris" with an epistle than in assuming that it had been adopted as an English equivalent for Francis's name.

The extract quoted by Junius is not taken word for word from the letter signed "Phalaris." Another version of Lord Chatham's words appeared in the *Evening Post* for the 11th of December, and this version is more condensed than that in the "Phalaris" letter and in the quotation. Yet a version of them may have appeared in some other paper than the *Evening Post* on the 11th of December. Copies of the *Morning Chronicle*, a paper founded by William Woodfall, the celebrated reporter, are not known to exist for the year 1770. The late Mr. Dilke tried in every way, that of advertisement included, to find copies of it and other papers for that year and for other years also, but he was unsuccessful. It is noteworthy that Junius makes his foot-note run, "The following quotation from a speech delivered by Lord Chatham on the Eleventh of December." Now the speech was delivered on the 10th, and one report at least is known to have appeared next day. If Junius had heard and reported the speech he would doubtless have written the 10th; but if he copied it from a report on the following day, it would not have been unnatural nor unusual for him to confound the date of the paper from which the extract was taken with that upon which

the speech was made. The letter of "Phalaris" did not appear till the 17th of December, and nothing is said in it as to the date of Lord Chatham's speech. If Junius had written the 17th of December, it might plausibly be inferred that he was repeating himself, supposing that he wrote the letter signed "Phalaris." As it is, however, the argument stands thus: Francis is assumed to be "Phalaris," therefore Francis is Junius. I do not admit the assumption and I deny the conclusion.

It will be inferred that William Woodfall reported Chatham's speeches in the *Morning Chronicle*, of which he was printer and editor, and for which he acted as reporter. His nephew, George Woodfall, writes in the manuscript from which I have already quoted that the speech of Chatham which is said to have been published from Francis's version was reported by William or "Memory" Woodfall, and published in a pamphlet as 'Vox Populi.' Again, he writes: "Mr. Woodfall [whether this is his father or uncle does not appear] was publishing debates at this very period under the title of 'Vox Senatus.' There was not a single speech of Lord Chatham's among the pamphlets in Sir Philip Francis's sale."

Mr. Leslie Stephen does not seem to be impressed with the absurdity of the claim of Sir Philip Francis to have been the composer of Chatham's speeches as well as of Junius's Letters, though he candidly admits that a coincidence which he regards as significant may be susceptible of another explanation than the identity of Junius with Francis. For my own part, I consider the note written by Sir Philip Francis in Belsham's 'History of Great Britain' to be a mystification or a farce, and I cannot deal seriously with a claim which makes Francis a species of ghost, appearing at one time in his own person, and at another in the persons of Junius, Chatham, and Mansfield. Indeed, there is something sublime to the verge of the ridiculous in the mere suggestion of Junius writing a speech for Lord Mansfield. It is not impossible that Francis may have written the Letters signed Junius, but it is inconceivable that, if he did so, his statement with regard to Lord Mansfield can be true. To prove Francis to be Junius is to prove that Francis was a liar and a villain. Those who think the best of Francis, and consider that his services in India and at home give him a title to gratitude, ought to pray the most fervently that it may never be proved he was the author of the Letters signed Junius.

An attempt was made by Mr. Taylor in 'Junius Identified' to show that Francis must have been Junius because he answered in general appearance to the tall man who is said to have been detected delivering a letter at Woodfall's printing office. This story first appeared in Dr. Mason Good's 'Preliminary Essay' to the edition of Junius published in 1812. In a foot-note to p. 43 it is said:—

"Mr. Jackson, the present respectable proprietor of the *Ipswich Journal*, was at this time in the employment of the late Mr. Woodfall, and he observed to the editor, in September last, that he once saw a tall gentleman dressed in a light coat with bag and sword, throw into the office door opening in Ivy Lane, a letter of Junius's, which he picked up and immediately followed the bearer of it into St. Paul's Church-yard, where he got into a hackney coach and drove off."

When Mr. Taylor wrote his 'Junius Identified' he quoted the foregoing passage, and he added:

"I confess that I am inclined to place dependence upon Mr. Jackson's testimony, and should have felt dissatisfied in no slight degree, had it not been reconcilable with my opinion of the author. Sir Philip Francis resembles, in person, the gentleman seen by Mr. Jackson."

In 1843 Mr. Jaques's book appeared, in which he strove to show that Lord George Sackville, and not Francis, was Junius. For the advancement of his view he lays store upon the story told to Dr. Mason Good in 1812, saying:—

"The only person to whom the mysterious Junius ever appeared in a tangible shape or bodily form, was a Mr. Jackson, who, while he was in the employ of Mr. Woodfall, once saw a tall gentleman dressed in a light coat with bag and sword throw into the office door opening in Ivy Lane, a letter of Junius, which Mr. Jackson picked up."

It has also been maintained that the Mr. Jackson's tall gentleman was Earl Temple. Thus Mr. Jackson's story applies, or is supposed to apply, equally to Francis, to Lord George Sackville, and to Earl Temple.

But when an atom of fact seems to have been found, it not only fails to identify a particular person, but is itself open to doubt. Mr. George Woodfall, in his manuscript comments on Mr. Jaques's observations, writes as follows:—

"Jackson was a vain man: throwing a letter into an open side door passage is highly improbable, especially as there was a letter box in the front of the office. The late Mr. Woodfall said the statement of Mr. Jackson was untrue."

It may be alleged that every contradiction by Henry Sampson Woodfall is unworthy of credence. Indeed, it is contended that Woodfall was in the secret, and that he would not do or say anything which might be, or lead to, a betrayal of confidence. In 'The Memoirs of Sir Philip Francis,' by Parkes and Merivale, the latter avows that his leaning is to the view that Woodfall "was aware of the identity of Junius and Francis from an early period of the correspondence"; and he concludes that, in such a case, "the whole concoction of the correspondence must be considered as in a certain sense the common adventure of Francis and Woodfall." He goes on to say that

"the secrecy observed respecting the communication between Junius and Woodfall, the appearance of the 'tall man in a light coat,' and all the other details of the romance, must be regarded as got up on purpose to throw dust in the eyes of some one, and most probably of H. S. Woodfall's own associates and inferiors in business."

Here we have pitted against each other the asseveration of Woodfall that Jackson's story of "the tall man" was nonsense, and the supposition that "the tall man" appeared at the instigation of Woodfall in order to deceive Jackson. Yet Merivale cannot place implicit trust in his own hypothesis. However inclined to conclude that Francis and Woodfall were in league, he cannot shut his eyes to the difficulties of such a supposition, and he pertinently asks:—

"If Henry Woodfall knew the secret of Junius, and therefore was in truth a confederate, what induced him to preserve so carefully as he did all the 'private letters' in a feigned hand which were addressed to him by Junius to further the objects of the conspiracy? the natural course would surely have been to destroy them. I cannot satisfactorily answer this objection."

Nor has any one else given a satisfactory answer to it, though few have been so candid as Merivale in admitting their inability to do so.

Francis is credited with a skill in concealing his identity which a magician would envy. He is held to have mystified his father as well as all the other persons with whom he came into contact. Junius's first letter, which appeared on the 21st of January, 1769, contained an attack upon Lord Granby. On the 28th of that month Dr. Francis wrote to his son: "Tell Mr. Calcraft he is to expect a very spirited and exceeding honourable defence of Lord Granby against the virulent Junius by our friend Sir W. Draper. I truly honour him for it." Sir William Draper was intimate with Francis's family. When Francis was charged in 1787 with dishonourable conduct, he defended himself by saying that he had followed Sir William Draper's advice, than whom "there could not be a stricter and more scrupulous judge of points of honour." Junius treated Sir William Draper as a despicable man. Welbore Ellis and Lord Barrington were Francis's patrons and friends: the former appointed him to the post of a clerk in the War Office, the latter successfully used his influence to obtain for Francis a place in the Council of Bengal. Junius ridiculed Ellis, and

he denounced Lord Barrington in the strongest terms, saying of him that he was detested by all parties, and that all parties may unite in loading him "with infamy and contempt." He also wrote that Lord Barrington had "at last contrived to expel Mr. Francis from the War Office." Francis wrote to his brother-in-law Macrabie: "At the end of this quarter I leave the War Office. It is my own act. Do not be alarmed for me. Everything is secure and as it should be." When Francis was desirous of obtaining the appointment to the Council of Bengal, he requested Lord Barrington's help, and he records that Lord Barrington "wrote the handsomest and strongest letter imaginable in my favour to Lord North. Other interests contributed, but I owe my success to Lord Barrington." Five years later Lord Barrington retired also, and then he wrote to Francis giving his reasons for quitting the War Office, adding: "I send you this account, dear sir, thinking from your long friendship for me that it would be acceptable to you." This is the man about whom Junius wrote in the *Public Advertiser* that all parties united in loading him "with infamy and contempt," and about whom he wrote, in a private letter to Woodfall, "Having nothing better to do, I propose entertaining myself and the public with torturing that bloody wretch Barrington"; and again, "Next to the Duke of Grafton I verily believe that the blackest heart in the kingdom belongs to Lord Barrington." The circumstance of Junius vilifying the men who were the best friends of Francis has been treated as an argument in support of Francis being Junius. This argument is on a par with Francis's affirmation that he wrote a speech for Lord Mansfield.

Another "coincidence" is found in a letter, dated the 5th of May, 1769, in which Francis tells Macrabie, then at Philadelphia:—

"We have politics enough, God knows, but as I have not the honour to be entrusted with the secrets of either party, I can give you nothing but what you will see more elegantly set forth in the newspapers. Truth is out of the question. Each party says and believes just what suits themselves without decency or moderation, and a neutral party is detested by both. A philosopher has no more chance among them than a cat in hell."

While Francis wrote these words to his brother-in-law on the 5th of May, Junius had addressed a letter to the Duke of Grafton on the 24th of April, and was preparing to write again on the 30th of May; in both letters there was a professed knowledge of party secrets, plenty of politics, and no trace of philosophy. In the second of these letters Junius touched upon the subjects of Corsica, the position of the Turks, and the Duke of Grafton's marriage, all matters of public notoriety. Francis, writing to his brother-in-law a week later, also refers to Corsica, the Turks, and the duke's marriage. It is pointed out by Merivale as noteworthy that Francis should have referred to the same topics when writing to his brother-in-law, and done so in the same order. It is not improbable that Francis had read Junius's letter in the *Public Advertiser*. There is nothing uncommon or significant when a reader of the daily newspapers repeats what he has found in a letter or leading article which has taken his fancy; indeed, too much conversation is made up of remarks given at second hand from newspapers, and yet the speaker is not necessarily the writer of the letter or leading article to which he is indebted for his very small talk.

On the 10th of March, 1770, Macrabie shows a desire to learn something about Junius, and writes:—

"But Junius is the Mars of malecontents. His letter to the King is past all endurance, as well as all compare. The Americans are under small obligations to him for his representation of them. I will do them more justice than he does, by declaring that his production is not very favourably received among them. Who the Devil can he be?"

The reply of Francis, which is said by his parti-

sans to be simply a blind, appears natural enough in the circumstances:—

"Junius is not known, and that circumstance is perhaps as curious as any of his writings. I have always suspected Burke; but, whoever he be, it is impossible he can ever discover himself."

After Dr. Francis died his son found his father's views on Junius, and he copied into his own letter-book what his father had written, heading the passage with the words, "Copied from a foul draught of my father," which he preserved. From this paper two things are clear: the one is that Dr. Francis did not suspect his son of having written the Letters signed Junius; the other is that he did suspect Burke. I do not mention this with the view of associating Burke with Junius—Burke's denial of the authorship is emphatic and conclusive; but it was possible that Francis should state his opinion in favour of Burke without necessarily doing so merely to conceal his own handiwork.

On the 25th of June, 1771, he writes to his cousin Major Philip Baggs: "The Duke of Grafton, since his appointment to the Privy Seal, has had a peppering letter from Junius, who promises a continuance of his correspondence so long as he is in office." The partisans of Francis have overlooked what, according to their curious views of evidence, ought to be regarded as noteworthy. The last six words in Francis's letter to his cousin are identical with the last six in the penultimate paragraph of Junius's letter to the Duke of Grafton. It is true Francis wrote three days after Junius, but that both should have used the same six words has an importance which the partisans of Francis may perceive more clearly than plain and impartial readers.

A month later Francis wrote again to his cousin and said:—

"Junius has given Horne a most severe correction. The best one's is, that Junius, under pretence of writing Horne a private letter, makes him the editor of the grossest and most infamous libel that ever was printed. This I take to be a *coup d'état*. Wouldn't you laugh if you saw the parson in the pillory for publishing a letter, in which he himself is virulently abused?"

Merivale, in the 'Memoirs of Sir Philip Francis,' confesses his inability to explain what Francis meant by the foregoing words; yet he states: "It is certainly questionable whether it would have occurred to any one except Junius himself." I do not profess to determine what Francis meant; but any reader of the letter of Junius to Horne—a letter which, as is said in the last sentence, was not intended for the public, yet which Horne was given the liberty to publish—might think it libellous, and that Horne, by making it public, was guilty of libel. Any contemporary reader who thought so might have written to this effect without being "Junius himself."

The last contemporary reference to Junius in Francis's private letters is in one to his cousin, dated the 20th of August, 1771, where he says:

"Junius and Wilkes seem to make common cause. Poor Horne is drubbed till he screeches for mercy. Never was there such a letter as Junius has flattered him with. All mankind agree that it was his masterpiece, and now I hope we shall never hear any more of them."

It may be that some persons consider it natural that Francis, being Junius, should style his letter a masterpiece; but few will contend, I think, that it is equally natural for Francis to express his hope not to hear any more of Junius when, if Junius, he purposed to continue writing. Certain it is that, after Francis gave expression to a hope that Junius had ceased to write, Junius disappointed this expectation by writing at intervals for six months longer, producing twelve letters after Francis had expressed a fervent hope that he would write no more. Is this evidence that Francis was Junius? If any one thinks it is, then the value of such evidence may safely be left to the appreciation of every reader who is not a partisan of Francis.

Many minor matters have been adduced to display the resemblance between Francis and Junius. Much is made of both having punctuated phrases and spelt words in the same way. Both, it is true, punctuated and spelt according to the custom of their day. I am surprised, however, that no one has yet noticed one marked exception in the matter of spelling. If the Junian manuscripts contained the word which I have italicized in the following sentence, spelt in the same way as that which Francis has adopted and in which he is as singular as he is incorrect, then it would be indisputable that, in one instance, a striking resemblance existed: "I seriously never felt *anythink* like the frost we have had here for a fortnight passed."

Women not only contribute to make men happy, but they are often most successful in making men dispute and disagree. Lady Francis has emulated others of her sex in the latter respect. Much of the controversy respecting Junius is due to her dreams and allegations. She was the second wife of Sir Philip Francis. They were married in 1814. He was then seventy-four; she was forty-two years his junior. Two years before their marriage Taylor's book entitled 'A Discovery of the Author of the Letters of Junius' had appeared, and she learned from it that Sir Philip Francis was one of the authors of the Letters signed Junius; two years later she was gratified to learn from Taylor's second work on the subject that Sir Philip was the sole author. She believed that her husband was Junius and she was proud of him. Her life was devoted to circulating what she deemed evidence in support of the notion that Francis was the author of the Letters signed Junius. In a letter to Lord Campbell she wrote about Sir Philip that

"though his manner and conversation on that mysterious subject were such as to leave me not a shadow of doubt on the fact of his being the author, telling me circumstances that none but Junius could know, he never avowed himself more than saying he knew what my opinion was, and never contradicting it."

Again:—

"Had Sir Philip once said to me, 'I am not the writer of Junius's Letters,' I should have given up the belief immediately."

The venerable and vain Sir Philip was too wise to deprive his young wife of an illusion; as Junius he was the object of her worship. After they were married he gave her a copy of Junius's Letters, such as any one could buy,

"which he bid me take to my room, and not let it be seen, or speak on the subject; and his posthumous present which his son found in his bureau was 'Junius Identified,' sealed up and directed to me."

The letter from which the foregoing extracts are taken was first published by Lord Campbell. To his mind it proved that "Sir Philip Francis was the man." If Lady Francis had included in it some of the "circumstances which only Junius could know," told her by Sir Philip, then she might have made a revelation and dispelled a mystery. As it is, no one can "test" or understand her statement. How did she learn that the circumstances were known to Junius alone? If Sir Philip, being Junius, had desired to convince others of the fact without making a personal avowal, he might have left behind him some of the letters which Woodfall addressed to Junius, and one of the copies of the author's edition of the Letters which were sent to Junius. Writing to Woodfall on the 17th of December, 1771, Junius said:—

"When the book is finished, let me have a sett bound in vellum, gilt and lettered JUNIUS I. II., as handsomely as you can—the edges gilt—let the sheets be well dried before binding. I must also have two setts in blue paper covers. This is all the fee I shall ever desire of you."

On the 3rd of March, 1772, he wrote:—

"When I desired to have two setts sewed and one bound in vellum, it was not from a principle of economy. I despise such little savings, and shall still be a purchaser. If I was to buy as many setts as I want, it would be remarked."

Two days later he intimates that "your letter with the books are come safe to hand." This refers to the "two setts in blue paper covers," as he goes on to say, "If the vellum books are not yet bound, I would wait for the index." A year afterwards Woodfall wrote excusing the delay that had occurred, laying the blame on the bookbinder, and adding, "If the manner of the contents and index are not agreeable to you, they shall be done over again according to any directions you shall please to favour me with." This is the last published reference to the "sett bound in vellum." Be it noted that these particulars were made public six years before Francis's death. If the "sett bound in vellum" had been found in Francis's desk, it would have been a greater surprise than a copy of 'Junius Identified.' Or if one of those in blue paper covers, with the letters from Woodfall of which Junius acknowledged the receipt on the 5th of March, 1772, had been found amongst his books, then I should not now be asking for a particle of noteworthy fact in support of the allegation that Francis was Junius. Indeed, the mystery about Junius might be nearer a solution now if the suggestion that "Francis was the man" had not been made and found undeserved favour. Authentic evidence may yet show that the assumption concerning Francis was correct, and then it will be indisputable that "the blackest heart in the kingdom" belonged, not to Lord Barrington, but to Francis. The result of a careful scrutiny of all available information justifies the conclusion that the evidence hitherto adduced and deemed satisfactory by some persons is really insufficient and is unworthy of implicit trust. It is as true at the present day as it was when Sir Walter Scott wrote, sixty-six years ago, that

"the neatly-wrought chain of circumstantial evidence, so artificially brought forward to prove Sir Philip Francis's title to the Letters of Junius, seemed at first irrefragable; yet the influence of the reasoning has passed away, and Junius, in the general opinion, is as much unknown as ever."

W. FRASER RAE.

LORD STRATFORD AND SIR R. BURTON.

September 4, 1888.

SIR R. BURTON, like a prominent Irish politician, apparently prefers to select his own venue, and, in order to answer my letter in the *Athenæum* of August 25th, permits himself in the *Academy* of September 1st an exuberance of language which can injure no one but himself. Disregarding personalities, I observe that he advances no single fact in support of the statements which I contradicted, but merely reiterates them. It is a question between documents and Sir R. Burton's word. S. LANE-POOLE.

"GOOD WINE NEEDS NO BUSH."

5, Oak Grove, Cricklewood, Sept. 1, 1888.

It may interest, or throw light on the wine bush question, to mention that in Brittany the notification of taverns is still, and invariably, a "bush" thrust well out overhead into the road, stalks uppermost—a "bush" of mistletoe. You see it in the quiet old grey stone villages, along the roads in the St. Malo and Dinard and Dinan district (Ille et Vilaine), wherever it is wished to show that a house is a *cabaret*, and therefore, as our English expression has become, is not a private house, but one which may be entered by the "public." The country is a cider country, the mistletoe grows mostly on apple-trees, and this may have ruled the choice of the particular "bush."

Another point is the corresponding French word for this curious sign or invitation. It is *bouchon*, in other meanings a cork or stopple, and a wisp. Philology requires a gentle tread; but a hint of origin may lie in this *bush* and *bouchon* similarity. JENNETT HUMPHREYS.

Epworth, Sept. 14, 1888.

It is curious that in none of the recent notes on this subject in the *Athenæum* has there been any mention of the supposed physiological effect of ivy, to which its association with wine was most probably due. There was anciently a widespread belief that ivy was a preventive of drunkenness. Our old herbalist Culpeper says: "Pliny saith the yellow berries [of ivy] are good against the jaundice; and taken before one be set to drink hard, preserveth from drunkenness." And again: "Cato saith that wine put into the [ivy] cup, will soak through it by reason of the antipathy there is between them. There seems to be a very great antipathy between wine and ivy; for if one hath got a surfeit by drinking wine, his speediest cure is to drink a draught of the same wine wherein a handful of leaves, being first bruised, have been boiled." William Coles, who does not often agree with Culpeper, does so here, and speaks explicitly of the ivy bush. He says ('Adam in Eden'): "Box and ivy last long green, and therefore vintners make their garlands thereof; though perhaps ivy is the rather used because of the antipathy between it and wine." I do not remember whether Gerarde has anything upon this point, but he certainly recommends ivy for sore and inflamed eyes, which often result from hard drinking; and De Gubernatis (quoted by Folkard) says that ivy over the doors of Italian wine-shops has the same signification as the oak bough, that is, that it makes the wine innocuous. This is pretty conclusive. Folkard also quotes from an "old writer" (unnamed) a similar receipt against drunkenness to the one I have given from Culpeper, except that it recommends the simple steeping of ivy leaves in the wine. It appears, therefore, that although our ancestors were not, in Mr. Peacock's phrase, "such savages as to flavour their wine with ivy leaves," they did use them on the principle of the Roman vomit, to enable them "to rise again and call for more"; and it may fairly be argued that the ivy bush not only signified that wine was to be had within, but was meant also as a hint that "good wine hurts nobody." Probably the same notion had something to do with the dedication of the ivy to Bacchus; but this I must leave to scholars. C. C. BELL.

THE RECORD OFFICE.

MR. WALTER RYE in his 'Records and Record Searching,' so favourably noticed in the *Athenæum* a week or two ago, in reference to the closing hours at the Record Office says: "The early closing on Saturday is very hard on those who are engaged all the week, and whose only spare time is the Saturday half-holiday." Nowadays, when official hours are being extended in most Government departments, there seems no good reason why the Record Office should not be brought under the same arrangement. What is possible in Bloomsbury is possible in Fetter Lane, while the advantage to all who at present make use of the public records or who desire to do so would be great. A strong representation in your columns would most probably be successful. E. O.

THE COMING PUBLISHING SEASON.

THE Delegates of the Clarendon Press have nearly ready for publication a 'Vocabulary to Xenophon's Anabasis,' prepared by Mr. J. Marshall, Rector of the Royal High School, Edinburgh, as a companion to his editions of the first and third books of the 'Anabasis,' which have already appeared in the 'Clarendon Press Series,'—a collection of 'Easy Passages for Translation into Greek,' by Mr. J. Y. Sargent, on the same scale as his 'Easy Passages for Translation into Latin Prose,'—and a 'Class-Book of Elementary Chemistry,' by Mr. W. W. Fisher, Aldrichian Demonstrator of Chemistry at Oxford.

'The Wife's Help; or, Indian Cookery made Easy,' is the title of a new manual of cookery

for East Indians, edited by W. H. Dawe, announced as shortly to be published by Mr. Elliot Stock.

Messrs. Swan Sonnenschein & Co. announce for the coming publishing season a new novel by Mr. F. C. Philips, entitled 'Little Mrs. Murray.' The portrait of the heroine forms in some degree a companion picture to the Mrs. Despard in 'As in a Looking-Glass.' The same publishers announce 'Elfriede,' by Prof. Haus-rath (George Taylor), the author of 'Antinous.' The book will be issued to the libraries in two volumes at the end of the present month. Among their books of travel and adventure Messrs. Sonnenschein promise 'Blackbirding in the South Pacific; or, the First White Man on the Beach,' by A. W. Churchward, author of 'My Consulate in Samoa.' Mr. Churchward deals in this volume with those scourges of the South Pacific, the "blackbirders," or slavers, and "beach-combers." The book will be fully illustrated. Commander Lovett Cameron's 'Queen's Land' is a romance of Arabia, describing the adventures of some Englishmen between Aden and Mecca—an almost unexplored region.

In view of the Bunyan bicentenary Messrs. Cassell & Co. will issue a new and cheaper edition of their illustrated edition of Bunyan's 'Pilgrim's Progress' and 'Holy War.' A new life of Bunyan has been prepared for this popular edition by the Rev. John Brown, D.D., minister of Bunyan Meeting, Bedford.

LIBRARY ASSOCIATION OF THE UNITED KINGDOM.

THE eleventh annual meeting was held at Glasgow in the hall of the Merchants' House, a large room not unworthy of the wealthy citizens of Glasgow. The lower part of the walls is panelled with oak, and the upper part decorated with life-size portraits of distinguished citizens, while large, many-tinted flags hang from the oak supports of the ceiling, the whole being toned down by a softened light which enters through stained-glass windows.

Punctually at ten o'clock on Tuesday morning the President, Prof. Dickson, took the chair, and Sir James King, the Lord Provost, gave the Association a cordial welcome to Glasgow. The President then read an eloquent address, replete with humour and sound sense, in which he reviewed the progress of the free library movement and the possibilities of its usefulness in the future. An interesting feature of the address was a notice of the trouble brought upon librarians by books published without the author's name. Anonyms and pseudonyms oblige hundreds of librarians to hunt through countless numbers of books of reference in order to disinter the real names of authors who, in some cases, blaze forth in their second or third books with their identity freely avowed. With regard to the librarian's office the speaker, after a reference to the dry-as-dust official of former times, who would do anything rather than, for the sake of the readers of his treasures, disturb the dust that lay upon the books under his care, and the *poco curante* librarian who would turn off applicants for books with a joke, described the librarian of to-day as one who is, or ought to be, a professor in what has been well called the university of the people. After notice of the valuable collections in the Mitchell and Stirling libraries, the President referred delicately to the backwardness of the ratepayers of Glasgow in forming a free library of their own.

The opening address of the President was followed by an exhaustive paper 'On Elzevir Bibliography,' read by Mr. Chancellor Christie, whose authority on that branch of literature gives special value to all that he says or writes on the subject. Mr. R. Brown in the next paper, 'Glasgow and the Public Libraries Acts,' described the struggle with the ratepayers over the penny rate in the spirit of Napier writing the history of the Peninsular War. The

marshalled voters stood opposed to one another, phalanx against phalanx, and every art and *ruse de guerre* was employed on both sides; but, unhappily, on two great occasions the voters for were beaten by the voters against a rate-paid library. The same tone of defeat, but not despair, ran through the succeeding paper, 'Sketch of a Public Library Establishment,' read by Mr. Barrett, the excellent librarian of the Mitchell Library. His remarks on management could not fail to be instructive to the professional keepers of books who formed his audience. The business of the day proceeded without interruption, and was concluded by Mr. Cowell's paper entitled 'Experientia Docet,' which was chiefly an account of his experience in the management of the Free Public Library of Liverpool, and was calculated to edify the readers at free libraries rather than the librarians. May the readers take his lessons to heart!

R. H.

Literary Gossip.

WE hear on apparently good authority that Keats's grave is about to be dug up for the formation of a new road at Rome.

THE publication of the 'Life of Prince Gortschakoff,' of the "Eminent Statesmen Series," is likely to be a little delayed, owing to the *Times* having sent its author, Mr. Dobson, on a tour to Central Asia. Mr. Dobson is the author of the articles on the Transcaspian railway now appearing in the *Times*.

MR. WILLIAM BLACK's new novel 'In Far Lochaber,' in three volumes, will be published early in October by Messrs. Sampson Low & Co.

MR. WILLIAM GEORGE BLACK's book on 'Heligoland and the Islands of the North Sea,' which was noticed by us a few weeks back, is now being translated into German by Baron Bodo von Werlhof.

MR. SPENCER BLACKETT announces a new three-volume novel by Mrs. Aylmer Gowing at the end of September; about the same time will appear a small work by Mr. Robert Whelan Boyle.

MR. G. S. MACQUOID, editor of the 'Jacobite Songs and Ballads,' writes, *à propos* of an omission we fancied we detected, 'The Bonny Moorhen,' that the song is printed as No. 35 in his volume.

COL. J. LAWSON WHALLEY is preparing a history of the late 1st Royal Lancashire Militia, now 3rd and 4th Battalions the King's Own Royal Lancaster Regiment. The old Lancashire county regiment has had an eventful history. It was at the Boyne with William of Orange; it was out in 1715 and 1745; it was in Ireland in 1798; and in the Mediterranean during the Crimean War, when its Grenadier company volunteered for Sebastopol. Her Majesty has been pleased to accept the dedication of the work. It will be published by Messrs. Simpkin, Marshall & Co. in the course of a few weeks.

UIDA is writing a new story which will appear in the *Weekly Scotsman*. It will be entitled 'Gilderoy,' and the first instalment will be given on Saturday, the 15th inst.

THE most important political article in the forthcoming number of the *Universal Review* will be one by Prof. Mahaffy on the political and social condition of Germany.

There will be also an account of the manner in which the *Graphic* was founded, by Mr. William Thomas, editor of that journal, accompanied by numerous full-page illustrations reproduced from early drawings by Herkomer, Fildes, Linton, Macbeth, Gregory, Boyd-Houghton, Pinwell, Small, Henry Woods, C. Green, Du Maurier, and others, originally designed for that periodical. There will also probably be a paper on historic art by Mr. Madox Brown, a *nouvelle* in French by Comte Villiers de l'Isle-Adam, and an article on 'Modern Marriages' by Mrs. Lynn Linton.

THE following is a good specimen of Indian English:—

"The question that strikes most is whether Dr. P. K. Ray is fit for the Presidency College. The College wants a full man. But the Dr. has no hind-toes, and therefore not a full man, and is not fit for his present post. Last year a single stroke of the pen set him a-reeling with such convulsions that he could hardly stand on his fore-legs. Some one threw at him a shaft of dishonesty in the dark; and his agitations were violent although it did not strike him. We fear something might be found out from this, if we are to believe in the story about the learned Kalidass of stolen ring notoriety detected by his agitations on seeing Bararuchi, while anointing his forehead with earth after bathing. The facts speak for themselves, and the wise reader is to apply the rules of probability for himself, taking care to notice that the members of the Brahmo Somaj, whether they have cut-tail or cock-head, are hedged by Divinity, and your sharp logical shafts are but blunt against them. Brahmo dishonest! auspicious, reasonless. But be that as it may, Dr. Ray could hardly control himself, and at last has avenged himself by plucking 48 P. C. of the candidates for the last B. A. in Philosophy. A secret whisper of his in the long ears of the examiners has produced this unprecedented havoc in the A. course. But this is not all; his infernal rage is not to be so easily appeased; he has succeeded in procuring the best set of examiners in philosophy for the next year, himself becoming a checking examiner (so much the better for merciless slaughter). He has meek outside but sulphurous fire within, we hope he would change it for Heavenly Fire. In addition to his own work, he has to keep the seal of the University; and his time is so short, that he cannot perform either of his work with neatness. It is better his pupils were not his; for he has hardly time enough to take sufficient care for them; and no time to dictate useful notes to assist their memory and understanding. He has assumed that his pupils are wise enough and need no help (in the form of notes) from their professor, wiser even than the students of other Colleges who need copious notes. But why is he not wise enough to think that if they really were such they would not attend his lectures? Any other man would be better for the place. The better the sooner he is removed."

SUNDAY last was the commencement of the Sunday opening of the Free Libraries in Salford. The number of visitors was not large, but there were indications that the result would be successful. At one of the branches a room was devoted to boy visitors, but it was only thinly attended.

THE death is announced, on the 29th of August, of Gustave Masson, late assistant master of Harrow School, and a valued contributor to these columns. The funeral took place on Saturday last at Harrow parish church. The last year of his life saw the septuagenarian scholar and author at work on a catalogue of the Vaughan Library. Harrow should lament him as a veteran in

her service, though he made his mark in a wider literary field.

The last member of the Rydal Manor household has died in the person of Mrs. William Wordsworth, the poet's daughter-in-law. Her age was sixty-eight. She was interred in Grasmere churchyard.

At a meeting of the Lancashire and Cheshire Antiquarian Society, held in Manchester on Monday last, a vote of sympathy with the widow and family of the late Mr. J. Eglington Bailey was carried. Mr. Bailey was a member of the council of the Society.

As the proposal to found a central university for Switzerland has failed, it is now suggested that the Federal Government should grant a subvention to each faculty in the four Swiss universities—Zurich, Berne, Basle, and Geneva—so as to enable poor scholars of talent to study gratuitously. The foundation of a federal Swiss academy of sciences, after the model of the academies of Berlin, Vienna, Munich, &c., is also under consideration. The academy would undertake the printing of important scientific works and make grants to some of the eminent scholars and authors of the country.

The next "extra gift" of the Goethe-Gesellschaft to its members will consist of a portfolio of twenty-two drawings from the poet's own hand. Herr Ruland, the director of the Goethe National Museum at Weimar, has undertaken to edit the publication and to write the letterpress.

JOURNALISM has lost a leading member of the craft in M. T. Colani, one of the principal contributors to the *République Française*, and the author of several historical, philosophical, and theological works. The death of Dr. Heinrich Reschauer, formerly editor of the *Deutsche Zeitung*, removes an eminent publicist. That of Dr. Emil Winkler, professor of the Technical High School at Berlin, is also recorded. We note the death of M. Bordier, late honorary librarian in the MS. department of the Bibliothèque Nationale, and member of the Protestant Consistory of Paris and the Central Council.

The chief Parliamentary Papers of the week are Post Office, Report for 1887, Thirty-fourth Annual (5d.); Education Department, Report on South-Eastern Division (3d.); Australasia, Chinese Immigration, Correspondence (1s. 1d.); Debates and Proceedings in Parliament, Report of Joint Committee, with Evidence (1s. 10d.); Aliens, Certificates of Naturalization, 1887-8, Return (2d.); Trade Marks, &c., Extracts from Foreign Treaties (2d.); Inland Revenue, Report for 1887-8, Thirty-first Annual (6d.); and Mines and Minerals, Statistics for 1887, with Diagrams (4s. 6d.).

SCIENCE

BOTANICAL LITERATURE.

Handbook of the Amaryllideæ. By J. G. Baker, F.R.S. (Bell & Sons.)—This is one of those works of which the outcome seems at the first glance so disproportionate in value to the labour involved in its production. Those, however, who have to use the book will speedily come to another conclusion. The amaryllids are, for the most part, very imperfectly preserved in herbaria, and those who have observed them when growing have not always had the opportunity of profiting by the literature of the

subject, hence has arisen a chaotic nomenclature. Mr. Baker, as first assistant in the herbarium at Kew, has had unusual opportunities of examining and collating the materials in the library and herbarium, while for the last twenty-three years, as he tells us, he has sedulously examined and noted all the living species that have come under his notice. This book affords an illustration of the fact that fashion in flowers is by no means an unmixed evil. Daffodils and narcissi now compete with roses and orchids for the favour of the flower-lover. Southern Europe and Northern Africa are ransacked for species and varieties of daffodil, while the number of varieties raised by the gardener or of hybrids produced by his skill is increasing enormously. In proportion to this increase is the difficulty of discrimination between one species and another, and still more between one variety and another. In direct ratio to this increase also is the confusion of the nomenclature. It is no little service that a botanist of the calibre of Mr. Baker renders when he takes in hand the execution of surveys, the rectification of frontiers, the construction of maps, and the elaboration of census and registers. This, to speak metaphorically, is what Mr. Baker has done for the narcissi, the agaves, the crinums, and the other genera of this extensive order. Direct practical utility has been the object aimed at, hence we find in the present volume only a descriptive catalogue and an accumulation of material which will be of the greatest value to those who will hereafter have to deal with the morphology and geographical distribution of the species.

A Manual of the British Discomycetes. By William Phillips, F.L.S. (Kegan Paul, Trench & Co.)—The value of such a book as this can only be estimated after lengthened use; all we can say of it is that it is well arranged and apparently carefully compiled. It comprises a descriptive catalogue of that group of fungi of which the morel and the common cluster cups furnish familiar examples. Following the short description of each species are given the synonymy and bibliographical references, and indications of the localities where the plants have been found. A glossary of terms, a full index, and twelve lithographic illustrations make up a very complete descriptive monograph, but no attempt is made to give any account of the life-history of the plants, which is so much more interesting than the mere description of their superficial appearance and the size of their spores. One improvement in the index we may suggest to the author, and that is to add the generic synonyms. Thus, looking for *Peziza coccinea*, we find three references given, but not one of them belongs to *Peziza* at all, the plant formerly so named having suffered from the general mutation that goes on nowadays, and having been referred to *Lachnea*. In the index it would have been well to have written under *Peziza coccinea*, "See *Lachnea*." Again, Mr. Phillips writes *Lachnea coccinea* (Jacq.), but according to his own showing the genus was established by Fries, and if so, long after Jacquin, who could not have been answerable for the name to which he is made sponsor.

Flower Gardening for Amateurs. By Lewis Castle. (Sonnenschein & Co.)—Commendation may justly be awarded to this useful little book, compiled, as is not always the case with works of this character, by one who knows his business, and whose recommendations may safely be followed with no more than the normal amount of disappointment which falls to the lot of the inexperienced.

Flower-land. By Robert Fisher. (Manchester, Heywood.)—This is styled an "introduction to botany for children and for the use of parents and teachers." It is a well-intentioned production, and for the most part it is well adapted for the instruction of young beginners. It is important, however, in all such books to so compile them that the reader as he

advances in knowledge shall have as little as possible to unlearn. We look upon such a statement as that on p. 27 as very faulty from this point of view. The reader is told to cut a buttercup stem and squeeze it so as to cause the juice to flow out in order that the experimenter may "see its blood; white blood instead of red like ours. It is called sap."

The Trees and Plants mentioned in the Bible. By W. H. Groser. (Religious Tract Society.)—This small work, intended for the use of the general reader rather than of experts, is more carefully compiled than is usually the case with such publications. The "willow," however, is hardly likely to have been *Salix babylonica*, the weeping willow, which is mentioned by Boissier as occurring in Northern Persia, but not in the Holy Land. It is, indeed, a Japanese plant which is cultivated in some parts of Turkestan. It is more probable that the tree now known as *Populus euphratica* was the tree intended, that is if any special tree is necessitated by the context. In truth much time and ingenuity have been thrown away in the endeavour to give specific precision to words used only in a very general sense. The present writer has consulted a large number of authorities both philological and botanical, and has availed himself of the most recent sources of information.

SCHOOL-BOOKS.

A Treatise on Algebra. By Charles Smith, M.A. (Macmillan & Co.)—This may be regarded as a sequel to the author's 'Elementary Algebra,' already favourably known among teachers. The present work is, however, complete in itself and independent of the former; but being intended for more advanced students, it passes quickly over the fundamental elements in order to give a fuller discussion of the more difficult parts of the subject. It covers as much ground as is usually gone over by the higher classes in schools and the junior students at the universities. The theory of equations, series, the theory of numbers, and determinants are clearly treated and at sufficient length; but the chapter on probability is somewhat meagre, and in its opening portion not altogether satisfactory. The author gives two meanings to the stereotyped expression "equally likely," and leaves the student free to choose between them. First he says, "Events are said to be equally likely when we have no reason to expect any one rather than any other." Again he says, "Events may be said to be equally likely when they occur equally often in the long run." A moment's consideration ought to show that those two meanings are by no means equivalent; yet misunderstandings upon this very point are the main cause why mathematicians disagree more frequently in their solutions of probability questions than in any other branch of mathematics. Among some interesting novelties in the book we may mention especially Sylvester's method of elimination and Prof. Cayley's proof of Vandermonde's theorem.

Arithmetic for Beginners. By the Rev. J. B. Lock, M.A. (Macmillan & Co.)—A little arithmetic methodically arranged, and with plenty of examples for practice.

Higher Arithmetic and Elementary Mensuration. By P. Goyen, Inspector of Schools, New Zealand. (Macmillan & Co.)—"In the arithmetical part of this book," says the preface, "there are no formal rules and definitions, but the subject is so presented that the student can readily make these for himself." We agree with the author that the student should be led as much as possible to find out rules and definitions for himself, but to entirely exclude these from a textbook is a serious mistake. Pupils should be taught not only to discover general principles, but also to express their discoveries in succinct and accurate language, and this they can hardly do without examples, that is to say, without formal rules and definitions. Taken as a whole,

this is a book from which teachers may gather many useful hints, though the defect which we have mentioned will, we fear, prevent its general introduction as a class-book.

The Elements of Graphical Arithmetic and Graphical Statics. By John Y. Gray and George Lawson, M.A., B.Sc. (Collins, Sons & Co.).—Practical engineers and mechanicians, especially those whose acquaintance with mathematics is limited, will find this a useful book. The part on graphic arithmetic occupies only twenty-seven pages; while the part on graphical statics, being more important, is three times as long. The authors have especially had in view the requirements of those preparing for the examinations of the Science and Art Department, South Kensington, and of the City and Guilds of London Institute.

Elements of Dynamics (Kinetics and Statics). By the Rev. J. L. Robinson, B.A. (Rivingtona).—This little volume, as may be seen from its title, follows the new fashion of introducing the student to the pure geometry of motion before he is troubled with any discussion on the causes of motion. The whole science of mechanics, or, as the author prefers to call it, dynamics, including both its kinetic and static branches, is then founded upon Newton's "Three Laws of Motion." This natural and philosophical arrangement, though it has still to do battle with the conservative prejudices of many teachers, seems to be acquiring more and more support from mathematicians, and Mr. Robinson's excellent little treatise will probably do much to bring it into favour. The leading theorems of the subject are systematically disposed, and the proofs given, though usually brief, are always clear and rigorous. Some of these—as, for instance, that of the theorem of moments—have struck us as being particularly neat and elegant. The utility of the book is enhanced by an abundant collection of well-graduated examples, mostly taken from examination papers, especially those set at the Royal Naval College.

A PROTEST.

British Museum (Natural History), Cromwell Road.

In justice to myself I may state that I have never seen a copy of the 'Young Collector's Handbook of British Birds and their Nests and Eggs,' by H. Harcourt Bath, to which I am supposed to have contributed an appendix. I have not the least idea who he is, and I have never heard of him as an authority on British zoology.

Messrs. Sonnenschein have published a little pamphlet on British birds written by me for their "Young Collector" series. They have apparently taken a portion of this brochure and added it to Mr. Harcourt Bath's book. I suppose it was not legally necessary to seek my consent to this arrangement; but the merest courtesy would have suggested that I might have been consulted in the matter before associating my name with a work of an author who cannot tell a thick-knee from a common curlew.

R. BOWDLER SHARPE.

ASTRONOMICAL NOTES.

OBSERVATIONS of Faye's periodical comet which were obtained by MM. Perrotin and Charlois at the Nice Observatory, from the 9th to the 17th ult., are given in the last two numbers of the *Comptes Rendus*. The comet is described as "très faible; elle a une légère condensation centrale; la nébulosité, de forme circulaire, qui l'entoure, a une étendue de près de 1." It is now in Gemini, and on the 13th inst. will be very near the star δ in that constellation.

The report of Mr. Nevill (formerly Neison), Superintendent of the Natal Observatory, shows that the work accomplished there during the year 1887 has been entirely of a routine character. He has had no assistance in its execution, except that which has been zealously afforded him in the mornings by four ladies, to whom he was able to entrust the greater part

of the astronomical computations, meteorological observations, and tidal reductions. Some observations of the great comet of January, 1887, were obtained with the equatorial, but accuracy in these was not attainable in consequence of the absence of any nucleus. The system of time signals which has been established over the colony was carried out continuously throughout the year.

The reports of the Yale College Observatory for the last two years have recently been published. Dr. Elkin has continued (and concluded) his heliometer measures for the determination of the mean parallax of the first magnitude stars, and the results are given in the last report. The instrument is at present being employed on a triangulation of stars near the North Pole for Prof. Pickering; but during the last three months of this year a series of observations of Iris is to be made with it for the determination of the solar parallax, that planet being very favourably situated for that purpose at the approaching opposition. A second grant was made from the Bache Fund to enable Mr. Asaph Hall, jun., to carry on his observations of Titan for the determination of the mass of Saturn, and the reduction of the measures is now nearly completed. Observations of certain double stars, measurements of the diameters of the sun and of Mars, and determinations of the parallaxes of two small stars are some of the results of the work at Yale College during the years embraced in these reports.

We learn from the current number of the *Observatory* that the provision of the funds required for the construction of two telescopes to enable the Royal Observatories at Greenwich and the Cape of Good Hope to take part in the international scheme for charting the heavens by photography has been sanctioned by the Treasury.

A copy of the *Connaissance des Temps* for 1890 was presented to the French Academy on the 13th ult., nearly three months earlier in the year than the previous issue. Some further improvements in detail have been made, but no changes of importance introduced.

MEETINGS FOR THE ENSUING WEEK.

Tues. Horticultural—11, Fruit and Floral Committee; 3, Election of Fellows.

FINE ARTS

'THE VAL OF TEARS.'—DORR'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Fraterium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

THE BRITISH ARCHEOLOGICAL ASSOCIATION AT GLASGOW.

II.

WEDNESDAY, August 29th, proved a heavy day. It commenced with a drive to Torwood from Larbert station, for a short inspection of Torwoodhead Castle, a comparatively modern, though ruined edifice. Tapock Broch, half a mile distant through the wood, proved attractive, and Mr. J. Dalrymple Duncan here read a paper on the historical and architectural aspects of Scottish brochs, pointing out that they constitute a type of antiquities absolutely peculiar to Scotland. The broch is, in its generic character, a hollow circular tower of dry masonry from 40 ft. to 70 ft. diameter, having in the thickness of the walls a series of chambers and passages lighted by windows looking into the central area, the only outside aperture being a doorway with slightly inclined sides and square headed. The wall varies from 9 ft. to 20 ft. thick. They are found mostly to the north of the Caledonian Valley, and, according to Dr. Joseph Anderson's list, number about 370 examples (viz., in Caithness 79, Shetland 75, Orkney 70, Sutherland 60, Ross-shire 38, Inverness-shire 47). The Celtic rearers of these remarkable structures belong, it

is believed, to the prehistoric iron age. Col. Joseph Dundas excavated Tapock in 1864, and his account formed the basis of Mr. Duncan's notice.

Passing over Bannockburn with a short stay at the flag on the hill-top, the party reached Stirling, and Mr. W. B. Cook gave an account of the antiquities of the town, afterwards conducting the party to the Greyfriars Church, Mar's Work, Argyle's Lodge, and the Castle.

The evening meeting was divided, to the disappointment of some who had wished to hear all the lectures, into two sections to enable four important papers to be read. Archbishop Eyre read a paper 'On the See of Glasgow' from the time of St. Ninian. He was followed by Mr. Allan Wyon, Chief Engraver of H.M. Seals, 'On the Great Seals of Scotland.' Mr. Wyon, whose recent work on the 'Great Seals of England' will be remembered, exhibited, in illustration of his paper, a collection of casts of Scottish royal seals, which he had gathered up with much assiduity from the British Museum, Oxford, Durham, and other sites. If Mr. Wyon can see his way to the production of a sister volume of Scottish seals in continuation of his last work he will confer a distinct gain on archaeology. In the second room Prof. Veitch gave a paper 'On Merlin and the Merlinian Poems,' in which he demonstrated the existence of three Merlins, the Merlin of Malory and Lord Tennyson being, it is almost needless to say, an inferior and entirely different personage from the Merlin with whose name the poems are associated. To him succeeded Dr. J. Collingwood Bruce 'On the Wall of Antoninus.' This differs from that of Hadrian in being a rampart of earth and not of stone. The meeting, which heartily appreciated these papers, broke up at a very advanced hour.

Thursday was the culminating period of the Congress. A party of nearly two hundred members went on board the Columba at Broomielaw and Greenock for Rothesay, where they examined the castle under the guidance of the Rev. J. K. Hewison, who pointed out that the interior is the oldest part, and detailed the history of the successive families by whom it was held. Mr. Brock described the architectural features, and fixed the date of the masonry of the inner face of the wall of the court at about the middle of the twelfth century. A portion of one of the piles of oak of which the original drawbridge was constructed was exhibited to show the traces of the fire by which they had been burnt down to the edge of the water in the moat. The church was then examined. This stands on the site of the original cathedral of the isle. A chapel here is thought to be a portion of the old church; and part of a sculptured cross in the churchyard, covered with animal figures and other emblems, belongs to the oldest period of its history. After a hearty reception at Mount Stewart by the President, the drive was resumed to the ancient chapel of St. Blane, passing by the standing stones of Lubas en route. Mr. Hewison also described the features of interest at St. Blane's. Here tradition points to a tomb near the wall as being that of the saint, but the bones which still repose in the tomb have been declared to be those of a young woman. As early as the seventh century a complete monastic establishment existed here. Around the chapel there stand several finely sculptured Celtic stones which have been figured in works on that class of archaeology. The adjacent vitrified fort of Dunagoil was set down on the programme for visitation, but only a very small number of the party reached the site, and the promised description on the spot was deferred to a future occasion and for a larger audience. Owing to the length of the excursion, there was no evening meeting, and the journey home was made by special steamer from Kilchattan Bay to Wemyss Bay and thence by train to Glasgow, which was not reached till a late hour.

Friday, August 31st, was devoted to a visit to the ancient abbey of Paisley. Mr. Brock described the architectural features of this Cluniac establishment, which was founded by Walter Fitzalan in 1163, and much of the masonry is about that period; the later additions were gradually carried out until the middle of the fifteenth century. Mr. Ewan Christian pointed out the marks of fire on the east end of the choir walls. St. Mirran's Chapel was also inspected and described; and several persons explored the subterranean passage, with walls made of worked stone, pointed roof, and ribs of stone at intervals of two feet, which leads from the abbey towards the river. In the afternoon the party was received by the Local Reception Committee in the Royal Bungalow in the Exhibition grounds, and the antiquarian treasures in the Hunterian Museum were pointed out by Prof. Young and Prof. Ferguson. Later in the day the Lord Provost received the party on the steps of the "Bishop's Castle," and the collection of antiquities, relics of Queen Mary, and other Scottish historical objects proved a great source of attraction. The portraits of the Queen of Scots, original historical papers, weapons, and specimens of ancient Scottish art were particularly admired and discussed.

In the evening three papers were read. The first was by Mr. Morgan, entitled 'Notes on Scottish History.' This was preceded by some remarks by the President on the crypt of the cathedral, and on the advisability of considering the present position of the pulpit, which his lordship suggested would be better in the nave than in the chancel of the edifice, whenever the projected rearrangement of the interior is carried out. The second paper, by Prof. Hayter Lewis, discussed the 'Masons' Marks of Scotland as compared with English and Foreign Examples.' The time was too short to allow the reader's remarks to be properly discussed. Finally Dr. J. S. Phené, whose papers stood next on the list, exhibited a large collection of carefully prepared diagrams in illustration of his account of 'Further Discoveries of Mounds in the Form of Animals in Various Parts of the World,' and on the 'Similarity of Objects found in the Mounds,' &c.

Saturday, September 1st, also proved a heavy day of work for the members who took part in the excursion, and the wet and threatening weather added to the fatigue. The first visit was to the extensive Roman camp at Ardoch. This is said to be one of the best preserved remains of the Roman occupation of Britain, and is conjectured to have been the site of an early native camp, afterwards taken possession of by the Romans, and adapted by them to their military requirements. Here Prof. Young undertook the leadership of the visitors, and in the course of his remarks referred to the existence of many so-called Roman works throughout the district, which, upon strict investigation, proved to be nothing but natural formations of sand and gravel. He rejected the statement which had been often made that 25,000 men could be accommodated within the enclosures. There was a general desire on the part of the members that some excavations should be carried out in promising spots and the results communicated hereafter to the Association. The party were then conveyed to Doune Castle, on the Teith, and Mr. J. Dalrymple Duncan read a concise paper in the courtyard. As is the case with other castles visited during the congress, the exact period of its erection cannot be very accurately ascertained. Tradition, however, ascribes it to the eleventh century, and, without proof, assigns it as the principal seat of the old Earls of Menteith. Not much is known of the Menteith Stewarts, but the founder of the race was Walter, a younger brother of Alexander, fourth High Steward, who, marrying a daughter of Maurice, Earl of Menteith, succeeded to the earldom in right of his wife. After tracing the descent of the family and the fortunes of the holders of the castle, a description was given by Mr.

Duncan of the buildings, which are now the subject of a very careful preservative treatment by the owner, the Earl of Moray. The next halt was at Dunblane Cathedral, where the fine architectural details and the ecclesiastical history of the see formed the groundwork of a paper by the Rev. A. Ritchie. The cathedral stands, according to Prof. Story, on the site of a Culdee settlement, and thus forms an interesting link between the earliest form of religion in Scotland and that which obtains in the present day. Prof. Story alluded to a projected restoration about to be carried out by Dr. Anderson, but the details of this proceeding were not defined. Dr. Anderson admitted that the proposal to restore the cathedral has met with a great deal of opposition from various quarters, but it will be under the care of the "Board of Manufacturers," a body having the care of all national works of art in Scotland. Dr. Anderson then took the party round the edifice, and pointed out the peculiarities of the construction and the evidences of the oldest works. The square tower of Norman style was especially admired. There was no intention of holding any evening meeting on this day, on account of the lateness of the return and the length of the programme.

Monday, September 3rd, the seventh day of the meeting, proved somewhat barren in antiquarian results. The proceedings began with a walk from Bonnybridge station, near Falkirk. Here the Rev. Dr. Russell, Mr. J. Wilson, and Mr. McLuckie conducted the party to the Elf Hill, and a paper was read by Dr. Russell on the importance of the site in ancient days as a watch-tower or fort. Tedious progress on foot through the wood of Achabuth—a difficult task for some of the party—was then made along, or beside, the Roman wall, which was formed about A.D. 140 by Lollius Urbicus, to Rough Castle, one of the most important forts on the line of this wall, which stretched across the island from sea to sea. As far as is known, no Roman antiquities have been found on Elf Hill or on the wall to Rough Castle, but an altar of freestone was discovered in a field to the south of the castle in 1843, bearing an inscription of its dedication to victory by the sixth cohort of the Nervian auxiliaries. An imperfect quern or millstone, made of a stone not found in the district, was here exhibited to the party, some of whom also inspected a clearing showing the stone facings on either side of the wall, about 15 ft. thick, and a conduit or drain running throughout the width. Falkirk Church, the next halting-place, only detained the party a very short time, although the historical monuments in the churchyard deserved more attention than was accorded to them. Haste was then made to Linlithgow Palace—a most interesting building with its numerous historical associations—and St. Michael's Church. Time again failed for due examination.

In the evening a paper was read by Mr. G. R. Wright, F.S.A., descriptive of a diary or pocket-book belonging to a member of the suite of James II. when Duke of York, in his journey to Scotland in 1679. This MS. contains some valuable monochrome views of Windsor and other places which had attracted the interest of the owner, and many entries which throw additional light upon the events of that troubled year. The second paper, by Mr. J. Romilly Allen, was read, in the author's absence, by Mr. W. de G. Birch. It dealt with the 'Classification and Geographical Distribution of Early Christian Inscribed Monuments in Scotland.' The author points out the pressing need for a systematic archaeological survey of Great Britain so carried out as to include within the scope of its operations the plotting down from the Ordnance Map of every trace of the ancient monuments of the country.

Tuesday, September 4th, the last day of the congress, was devoted to a visit to the Benedictine Abbey of Dunfermline, which was likened by some of the party to "a little Durham," and

the programme included inspection of Malcolm Canmore's Tower, Queen Margaret's Cave, the palace, and the grave of Robert the Bruce in the parish church. The closing meeting in the Corporation Galleries, which have been kindly placed at the disposition of the congress, included papers by Prof. Ferguson, LL.D., on the 'Literature of Witchcraft in Scotland,' and on a 'Book of Medical and Magical Receipts of the Seventeenth Century,' and by Mr. W. G. Black, F.S.A., on the 'Derivation of the name Glasgow.' Mr. W. de G. Birch contributed a paper on 'The Materials for the Scoti-Monasticon,' in which he sketched out the sources of the whole bibliography, both of printed books and manuscripts, which must be taken into account by those who essay the task of preparing a general Scottish monastic history on the lines of the new 'Monasticon Anglicanum.' Mr. Birch exhibited a few photographs of early Scottish monastic charters from the British Museum collections, and pointed out the occurrence of the name "Glesgv," in one of the beginning of the twelfth century, as being probably the first appearance of this name of the city in original records. This closing meeting was appropriately presided over by Lord Bute. In the evening, at a conversation given by the Lord Provost and the magistrates, the members met the Library Association, and Mr. Wyon's unique collection of great seals of Scotland attracted considerable attention.

The congress, of which the programme has been completely carried out, has been a very successful one for the Association; the local support has been large, influential, and very hospitable; the papers above the average in interest; and the excursions have given the visitors from the South excellent opportunities of inspecting a large number of places of typical antiquarian interest in the vicinity of the headquarters.

THE CONSERVATION OF MONUMENTS AND ART INDUSTRIES.

Junior United Service Club.

I HAVE been engaged for some years in conserving Indian monuments, at first in connexion with Major H. Cole, R.E., and latterly as Archaeological Surveyor to Central India and the Government of the North-West Provinces.

Ill health drove me last winter to Malta, en route home; but on becoming convalescent, I called by invitation on Sir Lintorn Simmons, the Governor, to represent the neglected state of the Phœnician remains on the islands of Malta and Gozo, and to point out that, owing to the absence of a proper system of conservation, objects of the highest historical interest had from time to time been depleted out of the island. To the reproach of the Maltese authorities in bygone days, not even so much as an inventory had been taken of the valuable pictures in the Palace of Valetta. I have proposed a national museum, and if something of the kind had been formed on the cession of Malta to England, the island would have possessed a collection second to none. At no time in our history has the necessity for conservation become more apparent than now, for the multiplied facilities for modern travel have let loose an army of collectors, animated by no love of scientific research, but seeking to replenish private museums. These private collectors have as their auxiliaries and guides a number of vandals who are guilty of any depredation in order to attain their end. Last year, when inspecting the Moghul monuments of Agra, including the Taj, &c., I had to point out that the inlaying work had been wantonly extracted, and that guides were in the habit of digging knives into a well-known gate of ornamental cedar, in order to provide curios for Philistines. No doubt the high price now being awarded for coins—a Queen Anne's farthing fetching 14s. at Messrs. Christie & Manson's—has excited cupidity and created an amount of demoralization.

In regard to Malta, Dr. A. A. Caruana, who has published an excellent monogram, replete with coloured plans, elevations, and sections, has pointed out that many would-be archaeologists have been more intent in hunting after vases, urns, &c., than protecting the unique remains of Malta. In India the thief caste refrain from desecrating the tomb, but Maltese officials have been put in court for trespass when abetting the destruction of some Roman tomb in the search after treasure, pottery, &c. No dependency in our dominions presents such a varied history as Malta, covering as it does the Phœnician period, B.C. 1500, that of the Greek colonists, B.C. 700, and extending over the era of Roman dominion, B.C. 227, down to the advent of the mediæval knights who came from Rhodes. I regret to say that the megalithic remains of Malta, which surpass in interest anything that I have seen, have for years been a convenient quarry for agriculturists, and that when large sums are wasted on pleasure, a few pounds are grudged to secure uprights and lintels by iron dogs. On the matter of monumental conservation I would recommend all interested to read Lord Cockburn's memoirs just published. I have inspected the lithic remains of Malta, and can certify to their being most neglected. On quitting Rhodes, the Knights of Malta like the Greek colonists were accompanied by a rare body of artists, and any one who examines Rhodian ware in the British Museum will have some idea of the class of work produced. Through the kindness of Baron Gauchi, Mrs. Strickland, and others, I have been enabled to form some idea of the arts in glass, porcelain, and metal ware which our neglect has allowed to be pirated out of the island. Not long ago I was informed that a general officer conveyed away with him twenty-five large boxes of curios, and an admiral followed suit. Sir Walter Hely Hutchinson, who along with the Governor evinced much interest in my proposal, remarked that my numbers were under the mark. Apart from conservation purposes a museum would foster Maltese art, at present under the ban of a poverty-stricken conventionalism, and sadly requiring advertisement.

Coming to the general question of conservation, the Act of Sir John Lubbock appears to me quite inadequate, as it deals chiefly with rude monuments in the British Isles, and takes no notice of works pertaining to other arts. For this reason it may not be amiss if I refer to the noble work now being carried on in Italy under the direction of Commendatore Rossi and Signor Fiorelli. This I have lately witnessed, and through the kindness of Signor Fiorelli I have been supplied with a copy of the Italian decrees dealing with artistic treasures. There the doctrine is enunciated that a man who sells a work of ancient art to a foreigner sells his country. Next the exploded doctrine that a man can destroy any work of art because it is his own meets with refutation, and the State wisely proclaims itself the guardian as well as the executor of the past. I was glad in Italy to witness the careful supervision exercised both by police and custom-house officers in the interests of conservation.

Both interest and inclination have induced me to give much attention to the subject and to declare that our monuments and art treasures, especially those in India, are exposed to great danger for want of legislative enactment.

Last year my visits extended to Banglekhand, and I was enabled to confirm the remarks of the political officer in a document given for my guidance, which described the spoliation which occurred two years ago as unparalleled. I am referring to the great religious capital of the Chandels, where more than one exquisite mediæval temple had been uprooted in order to supply plant for bridges. Sir Lepel Griffin has done a great deal to proscribe vandalism in Central India, but a legislative act is wanted. Both the English and French Governments have sub-

sided archaeological research, i.e., the evolution of ancient history, but comparatively little has been done to protect the priceless stone records.

No man disputes the enthusiasm of those historical students who will tear each other—metaphorically of course—to pieces over the crook of some letter in the Pali alphabet, but it must be confessed they have done little to conserve art. Active private collectors themselves, their cardinal doctrine has been that the sooner a monument became a ruin and was carted off to a museum the better it would be. Accounts reach me from India, Syria, Egypt, and Algiers, all showing the necessity of conservation and bearing out my experience. In one of the June numbers of this year's *Academy* Sir Richard Burton relates that a mosque has been torn down to obtain a Syro-Punic inscription. I think the doings of exploration societies and antiquaries require to be jealously watched.

No man delights more in South Kensington than myself, but in days of plaster casts and reproductions I should like to see the importation of original sculptures and ancient works of art limited. The talent of South Kensington is quite equal to the purposes of instruction, although in the case of India the men I should like to see most benefited, viz., Indian princes and Indian artisans, are the men shut out. I know Sir Monier Williams and honour his efforts, but I hope he will confine his Oxford museum to plaster casts in the matter of Indian sculptures.

The Society of which I am a member and on whose behalf I write, viz., the Society for the Protection of Ancient Buildings, have adopted the *in situ* principle, and all will allow that any modern attempt to treat monumental art in the manner the Parthenon frieze was treated would meet with a howl of indignation. Only safety could have justified the treatment meted out to the Parthenon.

In Paris the friends of monuments are proposing the widening of their labours and the formation of an international society with annual congresses, in order to take notice of acts of vandalism and piracy and to bring the cultivated opinion of Europe to bear on governments. The fact deserves to be widely circulated, and I trust my efforts to assist conservation will meet with support.

J. B. KEITH, Major,
sometime Archaeological Surveyor to Central India and the North-West Provinces.

THE PANELLING AT HADDON HALL.

THOUGH no longer resident in the county, I take so keen an interest in Derbyshire that I ask leave to write a few words on the subject of the panelling of the Long Gallery, Haddon. I have known Haddon Hall well for five-and-twenty years, and was much pained to learn of the treatment of the panelling from Mr. Hartshorne's statement in the *Athenæum* of August 25th. Nor has the statement of Mr. Furnivall in your issue of September 1st in any degree lessened my anxiety. That a gentleman bearing an honoured name in other fields than old buildings is the perpetrator of the enormity does not in any degree lessen the evil. Mr. Furnivall seems to imagine that he has made a wonderful discovery in finding out that the wainscot is of oak, and that it has been coloured; but I would ask him to point out any visitor of intelligence, otherwise than the mere "tripper," who has not made a like discovery after the most cursory inspection of the woodwork. In 1875, at a time when I was writing an account of the chapel, and giving a good deal of attention to the heraldry on the woodwork and lead-spouting of Haddon Hall, the Long Gallery, with its panelling, cornice, and coved ceiling, was carefully studied. I had the advantage of examining it one long forenoon (with the aid of steps) in company with the late Mr. Llewellynn Jewitt, who probably

knew the fabric of Haddon better than any one, and who was its best describer. The traces of painting and gilding on the ceiling were, in places, quite obvious and beyond dispute. I find on referring to my notes that it was Mr. Jewitt's opinion that the stain and present colouring on the oak panelling of the walls were original, and therefore, though faded, part of the scheme of the designer of this gallery some three hundred years ago. My own idea, I find, was that it was somewhat later, the reason for my opinion being that I detected, or thought I detected, in one of the window embrasures to the garden front and elsewhere, traces of earlier colouring and pattern on the panels beneath a later stain. On one point Mr. Jewitt was certain, namely, that the heraldry on the frieze about the semicircular arches had been painted, and I argued that, if this had been so effectually cleared off in most places, the rest of the woodwork might have been similarly treated before the stain was applied. But in this Mr. Jewitt did not agree with me. My recollection is strong, and I am confirmed by my note-book, that we were entirely at one in the opinion that no part of the oak had originally been left naked. The reason why we discussed this point at length was because Mr. Jewitt was telling me of an intention at one time entertained by the late Duke of Rutland of carefully restoring and refitting the state apartments of Haddon after their original design.

I cannot conceive that any man of experience and research in domestic architecture of the sixteenth and seventeenth centuries could be brought to believe, after studying the details of this gallery and the architectural character of the wainscot, that the flat panels between the pilasters were intended to be left in bare oak. It would be just as reasonable, to my mind, to suppose that the windows were never intended to have any but transparent white quarries.

I earnestly trust, therefore, that the noble owner of Haddon Hall will at once warn off Mr. Furnivall and his large timber-merchant friend, and persuade them to carry their penknives and oil-cans elsewhere. I hope that the Council of the Derbyshire Archaeological Society will be prompt in supporting the timely protest of that cultured and most able antiquary Mr. Hartshorne, whom all true lovers of the antiquities of their county are so pleased to welcome as a resident amongst them. J. CHARLES COX.

Bakewell, Sept. 3, 1888.

DR. F. J. FURNIVALL in the first place wrote to the *Derby Mercury* about his "find" at Haddon Hall, and some correspondence followed. Dr. Furnivall has exceeded what was necessary to prove what most people (including the Duke of Rutland's agent, who had a panel taken out some years ago for satisfaction) knew except himself, namely, that the panelling was oak, by covering a very large portion with oil (before the accumulation of dust and dirt was removed) instead of one panel as suggested. Dr. Furnivall has, however, revealed the ebony flutings, which were not suspected.

I hope none will be found to agree with Mr. Hartshorne that the oak should be left as it is with its coating of paint. He must be wrong, too, in his date of such painting. Sir George Vernon died in 1565; his daughter Dorothy, wife of John (afterwards Sir John) Manners, died in 1584. It is probable, therefore, that this Long Gallery was built about 1570, possibly to celebrate the Manners-Vernon alliance, for the arms and crest of both families first appear together in this room. The Manners family ceased to reside at Haddon at the close of the seventeenth century, and in 1699, or thereabouts, the hall was dismantled. The painting of the oak panelling must have been done, I take it, about 1650. The fine carving of this panelling would never have been so richly worked if it had been intended at once to paint it; the debased taste which did this naturally

belongs to the second half of the seventeenth century.

ANDREAS E. COKAYNE.

Carlisle, Sept. 5, 1888.

I VENTURE to hope that Mr. Hartshorne's temperate letter may result in the preservation of the panelling at Haddon in its present condition. When this panelling was made oak was the wood of the country in use for all purposes, from floors to roofs, and from gates to furniture—it was, in fact, used constructionally, and where decoration was intended it was applied to the surface of the oak.

In the beautiful oak work of the chapel at Haddon it is to be noted that all the salient mouldings of the oak are, or have been, delicately gilt. The oak fittings and furniture that have come down to us, and the oak in the half-timbered houses, have, as a rule, been artificially darkened, either by constant friction, as the handrail of a staircase attains a colour, or by the application of some stain, or by the action of a close and confined atmosphere. In a stable, for instance, oak is always a dark colour; but in a comparatively pure atmosphere the surface of old oak fades to a silver grey tone, as in the chapel of Haddon Hall itself, and as the numerous remains of seventeenth century pewing in country churches attest.

It may be that the panelling in the gallery has been stained or painted over with a transparent colour. However that may be, I think the original treatment is in harmony with its surroundings, and should be respected. No mention has been made of the chapel, but I hope that may be spared the application of linseed oil, which in itself is calculated to destroy the tone or colour of any wood, new or old, to which it may be applied.

CHARLES FERGUSON.

DISCOVERIES AT ATHENS.

ATTENTION was drawn by the Greek press of last month to certain hidden, and it would appear forgotten, remains of antiquity, with a view to urge further exploration. These remains consist of a large reservoir and a water conduit, and are situated under the Russian church in Athens. The *Ephemeris* writes as follows:—

"We record the following particulars concerning the remarkable water conduit which is to be found in the road of the Philhellenes, and which was known indeed to those who during the years 1852-56 were employed in excavating the circuit of the temple of St. Nicodemus, but is, it would seem, unknown to the present generation. These excavations were made under the direction of the learned Russian Archimandrite Antoninus, and brought to light, besides important hydraulic works, a reservoir with 258 small pillars.

"When the church was being built in the year 1852, a certain moisture was observed which was not to be accounted for by the high rocky site. On digging up the soil near the source of the moisture a Roman mosaic was discovered, which had the appearance of belonging to a bath, of which the three sides were surrounded by the foundations of the church, whilst the fourth, to the west, was intercepted by a high wall. Then a small vaulted underground chamber was discovered, and later on four more chambers of a similar nature. Proceeding with the excavations they found under the fifth underground chamber several large porous stones, and in raising a considerable portion of the mosaic, with a view to placing it in a conspicuous position in the church, there came to view below it a water conduit, measuring 0.90 metre in height and 0.45 metre in breadth, being constructed with stones and bricks; it was found to extend 16.18 metres towards the north, and to lead to another conduit, which was built of large semi-cylindrical bricks, placed one over the other like large slabs. This conduit has a different direction and inclines away from the mosaic and the church. Without the church, towards the south-west corner, a square hole has been discovered, leading by stone steps, which can even now be used, to a small chamber built of large porous stones. The floor of this chamber is overlaid with cement tiles, and on one of its walls a cross is engraven, with the usual monogram (IC.XC.) (N.K.A.). When afterwards a search was instituted for some connexion between the chambers, a door was discovered, and then two pillars were found of round red bricks at an interval of 0.48 metre the one from the other. Con-

tinuing the excavations and throwing down a little wall, they heard a loud re-echoing sound, and guided by it they came upon a large empty space containing water. This large underground construction, which may or may not have been used solely as a reservoir, is divided into two parts, in one of which are nine rows of twelve square pillars, whilst in the other there are also nine rows of twelve pillars, besides four rows of eight, and two other rows—one of six, the other of four small pillars. In the second wall of the reservoir they observed also vaulted passages, as well as in the curve of the western division, and one on the south side. One-third of the reservoir contained a yellowish-white fossilized substance. It is conjectured that the reservoir had two roofs, and that the first was destroyed to make room for the building of the church. The five small vaulted passages in the walls of the lower reservoir are evidently the mouths of other conduits. The one of the two above-mentioned conduits was apparently connected with the upper floor of the reservoir. On examination it was found that the waters came in through the northern part of the reservoir and flowed out through the southern. When they cleared out the conduit another underground chamber was discovered, filled with soil, bones, and water, and a passage, through which, when cleared out, the water rushed in and flooded the chamber. When afterwards measures were taken to empty the reservoir and to turn the flow of the water into another direction, another door and a well were found behind the door of this chamber. Similar investigations were made in the other chambers, the results of which we here pass over.

"In February, 1856, a commission having been appointed by the Russian embassy to discover the source of the water that flowed into the reservoir, with the especial purpose of freeing the church from the dangerously damp neighbourhood, there were discovered various branches of an extended system of water conduits deeply sunk in the rock, and converging to one reservoir, which was also sunk in the rock, containing, according to the report of the commission, sweet, perfectly clean, and very cold water.

"But is this mysterious construction—mysterious albeit existing in the very midst of Athens—the reservoir of some large public baths, from which also the remaining baths were supplied, drawing its water from a special conduit, which can be discovered if excavations are made in the small space behind the enclosure of the church; or is it, perhaps, a second reservoir connected with the conduit built by Adrian? This question remains to be solved by those who have the capacity for doing so, and who may, perhaps, have given a favourable hearing to the few suggestions we have here thrown out."

MARY C. DAWES, M.A.

Five-Part Cossy.

MR. E. T. COOK'S 'Popular Handbook to the National Gallery,' which was announced for publication some weeks ago, has been delayed in order to adjust the guide to the recent alterations in the hanging of the Gallery. Messrs. Macmillan & Co. now have the handbook ready for issue next week, and it will no doubt be serviceable to the sightseers who flock into the Gallery at this time of year. Amongst other features of the book is an index of all the pictures in the possession of the National Gallery, showing, besides other particulars, the prices paid for all the works acquired by purchase. These facts, which have hitherto been buried in various parliamentary papers, will be found to throw some curious light on the discretion of successive directors, and the fashions of successive generations in art.

In the mean time an angry Correspondent writes about the absence of any large and trustworthy catalogue of the pictures in the National Gallery:—

"It seems now to be rather the rage amongst directors to allow catalogues to go out of print. The removal and rearrangement of the pictures by old masters in the well-arranged new buildings of the Palais des Beaux-Arts at Brussels (which has long been open to the public) is the excuse for allowing this interesting collection to be entirely without an official catalogue. The modern collection is equally neglected. Fortunately Messrs. Keppel & Co., of 72, Montagne de la Cour, have published a small catalogue (eleventh edition, 1888) describing the old masters, modern, and Wiertz collections of pictures, which, although comprising only the names of the artists and their pictures, with dates of births and deaths, is, so far as it goes, a

handy little book. The attendants in the galleries seem loth or forbidden to direct the attention of visitors to it."

MESSRS. SEELEY & Co. will publish in November next a collection of the etchings of the late P. Rajon, twelve in number, including the plates he produced for the *Portfolio*. Noteworthy among these are 'Philip IV.,' after Velazquez; 'The Old Téméraire,' after Turner; 'The Dutch Housewife,' after Maas; 'Portrait of Gerard Dou,' by himself; 'Dorothy,' after Mr. Watts; and 'The Flower Girl,' after Murillo. A memoir and list of the works of the famous aquafortiste will accompany these examples, which are very fine and characteristic.

The forthcoming *Art Annual* of the current year, to be published in November by Messrs. Virtue & Co., and continuing the series of biographies which has already comprised memoirs of Sir F. Leighton, M. Meissonier, Mr. Alma Tadema, and Sir John Millais, has for its subject the life and works of Mr. Hook, and will be enriched by very numerous cuts after that painter's drawings and pictures.

THE Museum and Art Gallery at Birmingham, now under the management of Mr. W. Wallis, has been opened to the public with a collection of pictures on loan of unusual interest. The most humorous group of these works has been supplied by Sir T. B. Lennard, of Belhus, Essex. It includes examples attributed to H. R. Morland, J. Richardson, J. Riley, C. Jonson, Sir P. Lely, C. De Vos, D. Teniers, R. Wilson, H. Gascar, L. De Heere, J. Opie, and others. The Duke of Norfolk has lent his group by Van Dyck of Thomas Howard and his grandson, as well as his portraits by the same of Charles I. and Henry Frederick, Lord Maltravers, all of which were lately at the Grosvenor Gallery. Lord Darroth has lent his R. Wilson's 'Vatican and St. Peter's,' also lately in the same gallery, and another Wilson; likewise Gainsborough's 'Second Countess of Dartmouth' and a fine 'Dead Game,' by Snyders; the Duke of Westminster's Claude 'Landscape, Morning,' and 'Landscape, Evening'; Rembrandt's 'Portrait of Himself,' 'Portrait of N. Berchem,' and 'Portrait of Berchem's Wife'; Fra Bartolommeo's 'Holy Family'; a Gainsborough, a Murillo, a Velazquez, and other capital pictures. These accompany the Earl of Coventry's 'Girl with a Pitcher,' by Gainsborough; the Marquis of Hertford's 'Lady F. Gordon' and 'Lord G. Seymour,' by Reynolds; the Marquis of Lansdowne's 'Kitty Fisher,' by Reynolds, and 'H. Walpole,' by the same.

THE two new stained-glass windows for the church of St. Philip, Birmingham, which have been designed by Mr. E. Burne Jones and executed by Messrs. W. Morris & Co., have been placed so as to correspond with the previously erected windows at the east end of the building, representing the Ascension, which are due to the same artist and craftsmen. The new glass occupies the openings north-east and south-east of the chancel. The former window depicts the Nativity, the latter the Crucifixion.

MANY readers who remember the beauty and delicious combination of coast and pastoral scenery which characterized the village of Overstrand, near Cromer, will regret to hear that it is in course of being "opened up" as a watering-place, ground-lots at which were sold for considerable prices the other day, including terraces of houses, lawn-tennis grounds, and other charms.

ALL Egyptologists who have visited Cairo will have seen the collection of Dr. Grant Bey, and they will regret to hear that it was seriously damaged by a fire on the 24th ult. It is rumoured that the house was fired in two places with the intention of concealing the robbery of Dr. Grant's series of royal scarabs, one of the most complete collections of those important historical documents which had been got together.

We are informed that a charge for admission is now made at the Boulaq Museum, 2s. on one day and 1s. on the remaining days of the week. This ill-considered regulation will cause discontent, and the sum produced will be trifling. Owing to the distance of the museum from Cairo and the perplexing arrangement of the objects, together with the absence of descriptive labels, the number of visitors has always been scanty. A wise policy would have sought to increase the attendance instead of rendering the solitude more pronounced.

In the excavations made at the Piræus in consequence of the discovery there of the torso of Æsculapius, near the Tœchia Theatre have been found the fragment of an acroterion ornamented with a group of serpents, and another of a votive relief bearing an inscription; also a piece of mosaic pavement and a door plinth, both Byzantine.

Two vases of some importance for the history of art have been placed lately in the National Museum at Athens. One is a phial, with red figures, on which is seen a *hoplite* on bended knee, with underneath the artist's name, Phintias; the other is a lecythus with the artist's signature, Mys. Both were found at Tanagra.

WITHIN the circuit of the new Olympian Exhibition at Athens a Roman tomb has just been discovered, containing two lachrymatories, a metal mirror, and various precious objects, as a ring of gold, a jewel mounted in gold, and thirty leaves of gold in the form of a trefoil.

At Bologna, near the Castel San Pietro, have been found two stones with identical inscriptions, saying that the bridge over the Silaro was built by the Emperor Nerva.

Two important works on the antiquities of the Grecian islands Leros and Phœlegandros, the former by Dr. Oeconomopoulos and the latter by Mr. Charoilau, have just appeared in Athens.

PROF. HAUSER, of Vienna, who has been digging on the reputed site of the ancient Carnuntum in the neighbourhood of that capital, has found large and well-preserved remains of an amphitheatre.

THE latest number of the *Kunst für Alle* contains an article by the editor, Friedrich Pecht, on Swiss art at the Munich Exhibition. The pursuit of art has greatly increased of late years amongst the Swiss, especially in Zurich and Geneva. It is a credit to so small a community to have produced such artists as Böcklin, Calame, Walter; Stükelberg, the painter of the new frescoes in the Tell's Kapelle; Füssli, who belongs to the old artist family of Zurich which gave us Fuseli in the last century; Bautier, Grob, Steffan, and others.

ON the old road between Lucerne and Zurich formerly stood a cross with the inscription, "In memory of the reception of the Emperor Sigismund on Friday before All Saints, in the year 1417." The cross has long disappeared. The Lucerne Cantonal Government, in consequence of a petition from the Historische Verein, has ordered a new cross to be erected upon the spot, with the same inscription.

A COMMITTEE has been formed at Dresden, under the patronage of Prince George of Saxony, for the erection of a monument in commemoration of the late popular artist Ludwig Richter. An appeal of the committee for contributions has just been issued.

A MODEL in wood of the intended Pestalozzi model is now standing in the centre of the Schlossplatz at Yverdon. The sculptor, Herr Lang, will exhibit his statue of the great pedagogue in the Paris Salon of 1889.

IN Paris they have awarded the Grand Prix de Rome. The first prize for sculpture fell to M. Louis Joseph Convers; the second prize is M. H. Theunissen's. M. H. Leriche has the first Grand Prix for engraving. The first of the prizes in the Second Class given for this subject

was awarded to M. E. M. Chiquet; an additional one to M. J. Deturck. In architecture M. J. Tournaise has the Grand Prix, in which class MM. H. Sortais and E. J. F. Huguet have prizes of the second category.

THE Academy of the Fine Arts, Vienna, has elected M. C. Waltner and his pupil M. Köppling honorary members of that distinguished body.

THE drawings exhibited in the second floor of the Pavillon de Sully and the halls formerly occupied by the Musée de Marine at the Louvre, previously accessible on Saturdays only, will in future be open on all days of the week, except Sunday and Monday, from two o'clock till the closing of the Louvre.

THE Académie des Sciences, Arts, et Belles-Lettres of Dijon, his native town, has awarded its gold medal for the current year to M. Alphonse Legros.

PROF. CARL LASCH, one of the most distinguished portrait and genre painters in Germany, has just died at Moscow after a short illness. He was born in 1822, and studied under Bendemann at Dresden, and under Schnorr and Kaulbach at Munich.

THE death is announced of M. Eugène Accard, a French genre painter, born at Bordeaux in 1824.

MUSIC

THE WEEK.

BIRMINGHAM MUSICAL FESTIVAL.

RESUMING our record of this meeting, we have first to note briefly the performance of the 'Messiah' on Thursday, August 30th. In this Franz's additional accompaniments were again employed with excellent effect. Three years ago we described what Franz has done towards restoring Handel's score to something like its original shape, and we shall not go over the same ground again in spite of the singular misstatements of fact concerning the matter. We are quite certain that unprejudiced musicians who remember the caricature of the 'Messiah' under Sir Michael Costa, and who took the trouble to compare the performance under Herr Richter last week, could arrive at but one conclusion.

On Thursday evening the second important novelty of the festival, Dr. Frederick Bridge's classical cantata 'Callirhoë,' was produced. Up to the present time the talented organist of Westminster Abbey has chiefly devoted himself, so far as regards composition, to works in what may be termed the English ecclesiastical style, though in his setting of the hymn 'Rock of Ages,' which was performed three years ago, he already showed an advance in the direction of freedom of treatment. From this work to 'Callirhoë,' however, is a great stride. Dr. Bridge has cast aside all trammels, and approached his subject with an evident determination to treat it in a thoroughly modern and independent spirit. The story as related by Pausanias in chap. xxi. book vii. of his 'Itinerary of Greece' is well suited to musical purposes, and has already served as the basis for several eighteenth century operas, all of which are now forgotten. Briefly stated it is as follows: Callirhoë, a beautiful virgin of Calydon, rejects the proffered love of Coresos, a priest of Dionysos, and defies the power of Eros. Coresos prays for vengeance, and Bacchus responds by afflicting the people of Calydon

with a strange frenzy resembling intoxication. Messengers are sent to the oracle at Dodona to inquire how the plague may be removed, and the reply is that the maiden, or some one in her stead, must be sacrificed to the offended god. No one offers, and it is the duty of Coresos to carry out the behest of the oracle, but at the last moment he repents and plunges the sacrificial knife into his own bosom. Callirhoë, convinced by this act of the power of love, likewise slays herself, and then follows a kind of apotheosis of the pair, who are transformed into water deities, a stream bursting from the altar of Bacchus and swelling into a broad river, Mr. Barclay Squire, the librettist of the present work, has thrown the story into a dramatic form, and with little or no alteration the cantata might be played as an operetta in three brief scenes.

Dr. Bridge shows at the outset how far he has changed his style. After a few bars of introduction, in which we hear an expressive figure intended to represent the love of Coresos for Callirhoë, there is an extremely light and fanciful chorus of messengers bearing gifts from the priest to the maiden. The succeeding duet between the pair is marked by complete independence as regards form, and the concluding section in G minor is extremely bright and animated. The prayer of Coresos is conceived in a lofty spirit, the principal theme being really impressive; and still better is the chorus of the frenzied people which concludes the first part, or scene. Here the composer lets himself go, the wild, surging music and full, but not too heavy scoring combining to form a highly effective musical picture. The finest portion of the work, however, has still to come. Dr. Bridge has contrived to invest the oracle scene with a solemn and mysterious *Stimmung*—there is no English equivalent—which would produce the desired effect without any novel means. In order to impart some local colour, and to represent the brazen vessels which, when swayed to and fro by the wind, emitted sounds which were supposed to be the utterances of the oracle, the composer has employed a set of small gongs placed under metal resonators, the invention of a local firm. These last when struck with a drumstick give forth peculiar, yet perfectly musical sounds, and unquestionably enhance the effect. A serious, yet melodious strain, intended to represent the oracle, is very prominent in this scene, in which female voices are chiefly employed. The same high standard is scarcely preserved in the concluding section of the work. Callirhoë's air of lament over her approaching death is pleasing, but conventional; and the succeeding march, founded on the oracle theme, though well worked up, is rather *ad captandum*. The best portion is the oration of Callirhoë before her act of self-immolation. This shows a distinct suggestion of the true dramatic style. The final chorus, descriptive of the transformation of the lovers, is founded on a graceful melody, but the heavy scoring is quite inappropriate, and suggests the climax of a comic opera.

We congratulate Dr. Bridge on the striking measure of success he has attained in what is for him an entirely new departure. Perfection is, of course, not reached, but

'Callirhoe' is by far the most original work he has given us, and, after making every allowance for its weak points, it may be strongly recommended to the notice of choral societies as certain to interest them and their audiences. Under the composer's direction the cantata went on the whole very well, though there were a few slips, chiefly in the orchestra. Madame Albani was heard to great advantage in the titular part, the semi-dramatic style of the music suiting her exactly. Mr. Lloyd was, of course, admirable as Coresos; and Madame Trebelli gave satisfaction in the small part of the chief priestess of the oracle. The usual compliments were paid to Dr. Bridge, but these at festival time unfortunately do not mean very much.

A feature at this festival has been the excellence of the miscellaneous programmes. Thus at the present concert the second part included Grieg's charming suite for strings, 'Aus Holberg's Zeit,' better known to London musicians in its pianoforte arrangement, and Schumann's Pianoforte Concerto, played by Miss Fanny Davies. There was appropriateness in the latter selection, Miss Davies being a native of Birmingham, and the charming young artist has never been heard to greater advantage, her rendering being not only faultlessly correct, but highly intelligent.

Friday morning's performance may be said to have been in a certain sense historical. At any rate, the three works presented were prominent examples of certain epochs in musical history. Bach's 'Magnificat' is now, perhaps, more familiar than any other of the master's choral works, save the St. Matthew Passion music. It has been performed several times recently in London and also at one of the Leeds festivals. The 'Magnificat' is a fully representative work, though the movements are far more concise than is usual with Bach. The performance was scarcely one of the best of the festival, the chorus being evidently somewhat fatigued. It need scarcely be added that Franz's masterly additional accompaniments were used. Of Beethoven's minor Symphony it is only necessary to say that the rendering was without exception the finest we can call to mind. Herr Richter had his magnificent body of instrumentalists under perfect control, and every point was brought out with such clearness as, in some instances, to invest it with a novel significance. The performance of the extraordinary 'Messe des Morts' of Berlioz naturally excited much interest. After the Franco-Prussian war works of German composers were for a time excluded from the French capital, and this caused musicians to turn their attention to the neglected works of Berlioz. Everything of the great, though eccentric composer was brought to light, and what has been termed the Berlioz fever spread to this country. Performances of the 'Messe des Morts' were given at the Crystal Palace on May 26th and December 1st, 1883, and at Glasgow, also under Mr. Manns, on January 31st, 1884, and January 22nd, 1885. Until the present occasion, however, the work had not been included in a festival programme. Fortunately, with the forces at Herr Richter's command the requiem could be given on a scale approaching that intended by

the composer, the differences being a considerably larger chorus and a somewhat diminished aggregate of percussion. It is not in the least likely that the effect was at all marred by these modifications. On the contrary, the original proportions, however tolerable in a large ecclesiastical building, could not fail to be absolutely insupportable in an ordinary concert-room. For the merits of the performance very great praise is due to Herr Richter. So far as the orchestras are concerned it was well-nigh perfect, the playing of the brass being magnificent in the "Tuba mirum" and the other portions where the extra bands are required. Unfortunately the choir was again unable to do itself justice. In the unaccompanied "Quærens me" there was a drop of a whole tone, and in the beautiful "Lachrymosa" the tenors, who had rendered such splendid service during the week, were unable to sustain their trying part with accuracy of intonation. For details concerning the mass itself we must refer our readers to the notices which appeared in the *Athenæum* after the performances at the Crystal Palace.

The thanks of musicians are due to the committee for giving a place in the festival scheme to Handel's neglected oratorio 'Saul.' Though we pride ourselves on our national appreciation of Handel, not more than three or four of his works can be said to be really popular, and revivals of others are few and far between. The only performance of 'Saul' in the present generation was that of the Handel Society in 1885 (*Athen.*, No. 2992). The new edition published by Messrs. Novello, Ewer & Co., and edited by Mr. Ebenezer Prout, should be the means of calling attention to this remarkable work, which, if nothing else, affords a striking illustration of Handel's method of dealing with the orchestra. In no other of his oratorios do we find so many instances of peculiar orchestration, and those who imagine that the composer never troubled himself to do more than indicate the harmonies to his *basso continuo* should study the score of 'Saul.' Still there are many numbers where filling up is absolutely essential, and this has been done by Mr. Prout with the utmost endeavour to preserve Handelian feeling in the instrumentation. In his edition considerable curtailments have been made, the original, consisting with appendices of ninety numbers, being far too long for performance at the present time. Unfortunately, however, Herr Richter, in the exercise of his discretion, did not observe many of these curtailments, to the manifest confusion of those among the audience who were following the performance with the new vocal score. Speaking generally, the rendering was exceedingly good. The choir had recovered its normal vigour, and the magnificent choruses "How excellent," "Envy!" and "Gird on thy sword" were sung with grand volume of tone. Nearly the whole of the soloists engaged took part in the performance, and the festival could not have come to a more worthy conclusion.

Summing up the general results of the meeting, we find that in spite of drawbacks there is much that calls for approval and congratulation. If the Birmingham Festival of 1888 will not be associated with the pro-

duction of any masterpiece of the first rank, it has afforded two English composers the opportunity of showing the rapid advance they are making in their art. 'Judith' and 'Callirhoe' are both works in which we may feel a reasonable degree of pride and satisfaction not only for their own merits, but for the promise they afford of better things to come. Another point on which satisfaction may be expressed has been the admirable singing of the choir, a body second only to that of Leeds and the best that Birmingham has put forward for many years. Many causes have combined to affect the financial results unfavourably; but we are glad to learn that, owing to a decrease in the expenses, there will be a satisfactory balance in aid of the local charity. If the committee can see their way on the next occasion to bring their arrangements more in touch with the requirements of modern audiences, we are convinced it will be to the advantage of the festival. Personally we have to express our thanks for the uniform courtesy of the stewards, and for the excellent arrangements made for the convenience of the representatives of the press.

Musical Gossip.

THE Festival of the Three Choirs takes place during the coming week at Hereford. On Tuesday morning 'Elijah' will be given in the Cathedral, and on the same evening Sir Arthur Sullivan will conduct his 'Golden Legend' in the Shire Hall. A large selection from Handel's 'Samson,' followed by Bennett's 'Woman of Samaria,' will occupy Wednesday morning; and the first two parts of Haydn's 'Creation,' Spohr's 'God, Thou art Great,' and Schubert's 'Song of Miriam,' will be performed on Wednesday evening. The concert of Thursday morning in the Cathedral will be of exceptional length, comprising Cherubini's Mass in D minor, Cowen's 'Song of Thanksgiving,' Dr. Parry's ode 'Blest Pair of Sirens,' and Sir F. Osseley's oratorio 'The Martyrdom of St. Polycarp.' A miscellaneous concert will be given on Thursday evening, and the 'Messiah' on Friday morning; while a chamber concert on Friday evening will bring the festival to a close.

THE current number of the *Magazine of Music* contains in addition to its literary matter a series of illustrations of scenes from 'Parsifal,' as given last month at the Bayreuth theatre. A feature of the paper is the series of biographies of musical celebrities appearing in its columns. Last month notices of the talented Bauer family were given; this month the subject of the sketch is the well-known soprano Miss Anna Williams.

THE Welsh National Eisteddfod has been held at Wrexham during the present week. In the great choral competition for choirs of from 150 to 200 voices the Carnarvon Choral Society took the first prize, and the Birkenhead Choral Society the second.

THE opera 'Loreley,' by the late Emil Nau- mann, which had been accepted for performance at Berlin, is found not to be scored as regards its last act. The completion of this task has been entrusted to Herr Albert Dietrich, of Oldenburg.

Le *Ménestrel* states that among Liszt's paper has been found a manuscript oratorio entitled 'Via Crucis,' which is to be shortly published.

It is said that the Russian Opera Company, which concluded its second engagement in Manchester on Saturday last, will probably appear in London at an early date.

DRAMA

THE WEEK.

HAYMARKET.—'Captain Swift,' a Play in Four Acts. By C. Haddon Chambers.

MUCH may be said for the plan which has recently sprung into favour with managers of producing in tentative fashion the piece on which they dream of resting the fortunes of a coming season. A play which is intended for representation cannot, as experience proves, be truly tested even by the best of judges until it has received the illumination of the stage. To mount and produce a failure is in these days an experiment so costly that two or three repetitions of it mean ruin. A piece is accordingly tested in the country or at an afternoon representation. If it is seen to be hopeless, it is withdrawn with no stigma of failure to the management, and comparatively little loss. If, on the other hand, it is a success, actors have learnt something concerning their parts, and the spots at which the play needs revision or alteration have probably been discovered.

A few weeks only have elapsed since 'Captain Swift' was thus tentatively played on an afternoon at the Haymarket. It was then seen to be an artificial piece with certain elements of strength and other elements no less certain of weakness. Great pains have since been taken, and the play upon its reproduction is more shapely and more stimulating than before. It is, indeed, in its present shape a fairly good piece with every prospect of enduring success. Two efforts have been made to provide a termination that is in accordance with the story and that does not let slip the interest. Neither is successful, and it may accordingly be assumed that no quite successful issue from the complications that arise will be found. The fact is that these complications, though stirring, are forced and unnatural, and that the motives of the principal characters are weak. That a man who has led in the bush a life of adventure and crime should entertain temporarily the idea of finding happiness as well as security in the monotony of English country life is conceivable. That accident should so bring matters about that the mistress of the house in which he takes refuge shall be his mother; his host, whose life he has saved, that mother's husband, and a servant in the house his foster-brother, is violently improbable. Improbability in play or novel is not a disqualifying fault. To justify, however, such a chain of events there should be something in the action that is fateful. Mr. Chambers speaks of the long arm of circumstance. It is against the hero's mother, however, and not against the hero, that this arm is raised. The hero meets a Queensland squatter who might recognize him, but fails fully to do so; and he sees his own foster-brother, whom he carelessly allows to arrive at a knowledge of his identity. The mother meanwhile finds after twenty-five years her sin rise up against her. The son she has deserted in his infancy comes back in his manhood to unconsciously rebuke her, to be the rival of his own brother, and to provoke a struggle almost like that between Cain and Abel. It is her misdeeds with which the Eumenides deal, and she should

be the central figure. She, however, is not the material of which heroines are made. She is more concerned for her safety, which is not seriously imperilled, than for her son, and she reveals to him for no adequate purpose a relationship it is better for him he should not know. The most accordingly that can be said for 'Captain Swift' is that it is an interesting, a clever, and a stimulating puzzle.

Its interpretation is excellent, a result of the preliminary performance. Mr. Tree's representation of this modern Paul Clifford is picturesque, subtle, and competent. Mr. Kemble as a good-natured and foolish old gentleman, Mr. Brookfield as a mutinous and grasping servant, and Mr. Macklin as a squatter could not easily be surpassed. Mrs. Tree renders delightfully a scene of wooing in which she has all but to make the advances; Lady Monckton shows genuine force as the guilty mother; and Miss Rose Leclercq is excellent in all respects as a woman of the world. The success of 'Captain Swift' is, indeed, attributable rather to the merits, including *ensemble*, of the representation than to any specially dramatic quality in the play.

The Life of Mrs. Catherine Clive. By Percy Fitzgerald, M.A., F.S.A. (Reader).—In presence of the splendid volume that has recently been dedicated to Mrs. Woffington (see *Athenæum*, August 18th), this tribute to her great enemy and rival seems of small account. Such as it is, however, it embodies all that has hitherto been known concerning the fair and truculent Kitty, and even contributes some important facts until now unrecorded. Mr. Fitzgerald has succeeded, accordingly, in bringing to light records of two performances of Mrs. Clive at Drury Lane earlier than any recorded in Genest. For the rest he has written a pleasant and readable biography containing much amusing information concerning the stage, has presented Kitty's frailties in an agreeable light, and done full justice to her good qualities, including her undeniable genius. His work is accordingly welcome, but it is disfigured by a reprehensible number of press errors. *Lee Lewes* constantly appears as "*Lee Lewis*"; "*Mrs. Clarke*" is substituted for *Mrs. Charke*; "*Geneste*" for *Genest*; "*Miss Price*" for *Miss Prue*; "*Love and Love*" for "*Love for Love*"; "*Mrs. Heidleberg*" for *Mrs. Heidelberg*, and so forth. The information supplied is, moreover, not always sufficiently ample or exact. Shuter was not, as might be supposed from Mr. Fitzgerald's statement, in the original cast of Mrs. Clive's play 'The Rehearsal'; or, Bays in *Petticoats*, acted March 15th, 1750. Mr. Fitzgerald only says: "It seems to have been played about the year 1750." Additions were made by the author to the last scene on the revival of the piece, March 12th, 1751, and Shuter then acted Sir Albany Oldlove, probably, according to Genest, added on this occasion. He also appeared when it was again revived, March 22nd, 1753. The striking description of Mrs. Clive's performances given in 'An Apology for the Life of Mr. T..... C....., Comedian,' Mr. Fitzgerald unhesitatingly assigns to Fielding. This satirical work is generally ascribed to the author of 'Tom Jones.' The evidence is, however, slight and unsatisfactory, and the fact that the authorship is open to doubt should have been mentioned. In giving the cast of 'Whig and Tory,' by Griffin, revised by H. Aulius (?), a performance unrecorded in Genest, Mr. Fitzgerald remarks in a foot-note that "Fielding's name appears in the cast." The Fielding in question is not, however, the novelist, but Timothy Fielding, of King Street (ob. August 19th, 1738), an actor who played unimportant

parts at Drury Lane and the Haymarket, and had a booth at the George Inn, Smithfield, and subsequently at Bartholomew Fair. Out of the undigested matter supplied by Chetwood, Victor, Genest, Lee Lewes, and other stage writers Mr. Fitzgerald has extracted a life which is bright and animated, and will serve to keep alive the memory of the saucy, red-faced, turbulent, and fascinating Irishwoman who was one of the brightest ornaments of the Drury Lane company at the period of its utmost splendour; who won the approval of Johnson, the warm eulogy of Goldsmith, and the friendship of Horace Walpole; who was painted by Hogarth; who fretted Garrick out of patience and cajoled him into patience; and who may, perhaps, be reckoned the most inspired comedian that the English stage has seen. The volume, which is far the best of the series in which it is included, is accompanied by a portrait.

Grammatical Gossip.

'THE ARMADA' is the title to be bestowed upon the new drama at Drury Lane, which will, it is anticipated, be produced on the 22nd inst. A reproduction of Mr. Seymour Lucas's well-known picture 'A Game of Bowls' will be introduced. Mr. Lucas will, it is said, also depict the fight off Calais, the cross at Charing, and the thanksgiving in St. Paul's.

THE Strand Theatre has been closed during the past week, and will remain closed until the 15th inst., when Mr. Edouin will revive Mr. Melford's three-act farce 'Kleptomania' and H. J. Byron's burlesque of 'Aladdin.'

PRODUCTIONS of the week include 'She' at the Gaiety on Thursday, and a revival this evening of 'The Ticket-of-Leave Man' at the Olympic.

THE 'Real Case of Hide and Seekyll,' a musical travesty by Mr. George Grossmith, was produced at the Royalty on Monday night. Such drollery as it possesses springs from the supposition that the phial, which is generally accessible, works upon those who may chance to taste its contents a transformation no less strange than that it operates with the dual hero. Mr. Lionel Brough worked very hard with a difficult part, and was supported by Mr. Garden, Mr. Soutar, and Miss Leyton.

THE Augustin Daly Company has made a successful first appearance in 'The Taming of the Shrew' at the Vaudeville Theatre, Paris.

ARTHUR FITZGERALD'S tragedy 'Von Gottes Gnaden,' which was prohibited by the Berlin censorship, has been subjected to considerable alterations and offered to the authorities under a new title. But even its new title and varied matter have failed to obtain toleration for it, and it is now announced for the second time that it will not be put upon the stage during the coming season.

P. K. ROSEGER and Karl Morre are at work upon a popular drama entitled 'Jakob der Letzte.' The two Styrian poets are bent upon treating the Austrian agrarian question in a dramatic form. The part of the hero, Jakob, is to be played by Felix Schweighofer, and the piece will probably be performed in Germany in the course of the new season.

PAUL LINDAU has found time during his summer holiday to write a new comedy in four acts. It has been accepted by the Deutsche Theater and will be played in October. The author has not fixed upon a title for the piece.

THE death, from smallpox at the age of forty-four, is announced from Madrid of Raphael Calvo, an eminent Spanish actor, perhaps the most famous representative of the classical drama in Spain.

TO CORRESPONDENTS.—J. A. F.—W. T.—H. F. P.—H. C. L.—M. K.—T. W.—received.

Corrigenda.—In II. 34, 46, and 54 of Mr. C. A. Ward's letter, p. 292, col. 2, for "hædera" read *hederæ*.

CHAPMAN & HALL'S PUBLICATIONS.

THE FORTNIGHTLY REVIEW for September.

Edited by FRANK HARRIS.

MILITARY GENIUS. By General Viscount Wolsey.
THE PRESENT POSITION. By Arthur A. Baumann, M.P.
THE FALL OF FICTION.
IMPRISONMENT FOR DEBT. By Judge Chalmers.
AN EIGHTEENTH CENTURY ABBÉ. By E. Lynn Linton.
THE SOCIAL STATUS OF WOMEN IN INDIA. By L. R. de Fonblanque.
ONE HUNDRED YEARS AGO. By Col. W. W. Knollys.
THE NAVAL MANŒUVRES.
SHAKESPEARE'S WISDOM OF LIFE. By Prof. E. Dowden.

FOURTH EDITION.

The **LIFE of the RIGHT HON. W. E. FORSTER.** By T. WEMYSS REID. 2 vols. demy 8vo. with Portraits, 32s.

The Spectator says:—

"This book is a very admirable piece of work, which will justly gain for Mr. Wemyss Reid a still higher reputation than even that which he previously enjoyed for clear insight into character, sound judgment as to the proportions of life, graphic powers of delineation, and a business-like grasp of political history. Of all mistakes in writing the Life of such a statesman as Forster, perhaps the very worst would have been to make the story of it too popular and superficial, too little saturated with that sense of laborious effort which was of its very essence; and the next worst mistake would have been to make it in any sense dull, or in the impression of that continuous personal vigour which made Mr. Forster so confident in dealing with the politics of his day. Mr. Reid has made neither mistake. The biography is full of that sense of substance of which Mr. Forster's life was full, but it is deeply interesting to all who have lived through the political period to which it refers, and so far as we can judge, will be deeply interesting even to future generations of politicians. Moreover, it delineates the non-political side of Mr. Forster's life with very great ability."

BY ATHOL MAUDSLAY.

HIGHWAYS and HORSES. By Athol Maudslay. With numerous Illustrations. Demy 8vo. 21s.

The Daily Telegraph says:—

"Enthusiasts of the road and coaching will find rather more than the average amount of information regarding the past glories and pleasures of their favourite recreation between the covers of 'Highways and Horses.' It is easy enough to write a pleasant book on this theme, though several recent writers have illustrated the manner in which a picturesque subject can be diluted beyond all recognition under the tap of their mediocrity. Mr. Maudslay combines a love of his topic with a proper appreciation of its special charms: the beauties of the country, never seen to more advantage than from the top of a coach; the suggestive stories of bitter winters and brilliant summers; and the association and study of the virtues of man's noblest servant, the horse. He has a keen eye for the remnants of the old days, and can point out a hundred spots where famous stables once stood, or the cluster of wretched cottages that once sheltered sagacious grooms of a sort of Sam Weller type, and jolly gaitboys, whose race, it is reluctantly admitted, is all but extinct. In town he tells us much—not quite new, perhaps, but still entertaining enough—about the old Saracen's Head, the Gloucester Coffee House, and how—like ships going and coming on voyages—the great four-wheeled vehicles, which so monstrously cumbersome to modern notions, set forth all the pomp and circumstance of the road, and came back sorry and travel-stained, but generally punctual to the minute. There are some good illustrations to a book which well deserves a place amongst our coaching literature."

BY PERCY FITZGERALD.

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